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Montana Arts
Council
Artists in
schools,
communities

ARTISTS IN SCHOOLS • COMMUNITIES

*Retro-
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Montana
Arts
Council
Visual
Artists in
Schools/
Commu-
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Program,
1972-1988*

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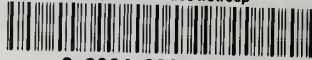
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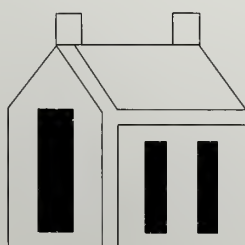
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A R T I S T S
IN
SCHOOLS ▪
COMMUNITIES

*Retrospective Catalogue of
Montana Arts Council
Visual Artists in Schools/Communities Program
1972–1988*





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David Nelson ■ Executive Director, Montana Arts Council

The Montana Arts Council launched its artist-in-schools program in 1969 with poets and the result was remarkable and dramatic. It's not easy to introduce outsiders into the school system. Sure, teachers encourage the fire chief to talk to the class, but the concept of professional residencies in school systems is quite revolutionary even now. We still don't know the full impact of allowing students to encounter an outsider not merely as a presenter but as a real human being doing her life's work. I don't know of a single counterpart to the artist-in-school residencies.

What sold the program from day one was the unique experience of an artist taking up residency in a school and saying to students, "Hey, my whole life is words. I love words. Do you have any words you love?" This was revolutionary. Most of us learned poetry as a mathematical algorithm. But suddenly here's somebody teaching poetry with love. Goethe said, "A man does not learn to understand anything unless he loves it." And students responded to people who defined their lives as loving art. From there, the visual artists introduced materials, paint and clay and paper. And students responded so enthusiastically to those tactile interactions that they influenced the artists as much as the artists influenced students. Visual artists in the program encountered the wonderful, unbridled creativity in kids that many of them spend their lives trying to resurrect.

Patricia Simmons directed the program with a great deal of love and caring for over 13 years. She saw it grow from just a couple of poets in a couple of schools to one of the largest programs the council administers.

The original intent of the program, of course, was to employ artists, and artists showed up immediately in the Federal census data. Prior to the artist-in-schools program, very few people listed themselves as artists first. They listed themselves as filling station attendants or nightwatchmen first and artists second. But through the artist-in-schools program, we employed considerable numbers of artists, allowed them to make enough money to take pride in their contribution to society, and they immediately started listing themselves as artists first.

Today, the Montana Arts Council is committed to maintaining the program's emphasis on the artist, to finding the right environment for the right artist. The artist is still essential to our relationship with education. We don't ignore the value of national trends—measurement, sequential curriculum—but our commitment is still to the artist in the school.

That key concept can be difficult sometimes. Once you put someone in the school system, you assume they're a teacher. But the artist is there to be an artist and share. The artist is there as a role model of a life committed to creativity. If we only understand art by seeing a product and not the artist in the process of creation, we can't really understand art. In Montana we sometimes joke about inner-city kids thinking milk grows in cartons. But when we sit down in a theater believing the actors got together the night before and chose roles, we make the same kind of naive mistake. The Artist-in-Schools program allows students to see what precedes the final product, how the artist struggles to tell us what she means.

The Montana Arts Council faces a different mentality now than it did in the early years of the program. Both the back-to-basics movement in schools and the National Endowment for the Arts' emphasis on measurement displace the artist and convert it into an educational, measurable experience. That experience has its validity, of course, but that's not our role. In my guts, I ask: what if the most important thing to the future of this country and its economy is its creative resource, our ability to change? We've taken it for granted that creativity is the outcome of a capitalistic society. But what if we're eating our seed corn without knowing it? The issue isn't just artists in the schools—it's respect for the creative person, the innovative person. The two aren't far apart.

If you buy into the concept that we should only spend money on what we can measure, you're buying into a hell of a trap. Who knows what the ultimate effect will be if we take a completely rational approach to education, if we only teach concepts we can measure? Somebody has to champion the experiences that students need and deserve in school, experiences we can't quantify but which we know damn well, intuitively, to be important. And who else will fight that fight?

Montana's artist-in-schools program has always brought new and exciting people from outside the state, people who get to know the state and the other artists here. That's not measurable, but it definitely makes a difference in a state this size. Montana now enjoys a national reputation. We nurture artists who can hold their own with anybody. With the exception of New Mexico, we support more municipal art galleries per capita than any state in the nation. Those art centers, plus the artist-in-schools program, plus some university programs have cooperated to create a model infrastructure for the arts—a feeder system almost like baseball bush leagues that encourages talented artists, exhibits their work, treats them professionally.

This catalog attests to the quality of the visual artists involved in the Montana Arts Council's Artist-in-Schools program. We sometimes forget, fighting battles year to year, what the program has accomplished. A retrospective like this allows us to pause and reflect, to savor, to remember what these artists did and what they are doing today, to ask ourselves somewhat incredulously: Did we really include so many extraordinary artists in the schools?

Julie Cook ■ Director of Artists Services, Montana Arts Council

This catalog presents the works and words of more than 85 artists supported by the state of Montana through its 16-year-old Visual Artists in Schools/Communities program. The first section of the catalog presents full-color reproductions of work by 27 artists who participated in long-term residencies (more than five months). The second section of the catalog documents the work of 59 artists who participated in shorter residencies. The Montana Arts Council attempted to contact all artists who have participated in the program, and we included everyone who responded. We specifically requested recent works of art rather than works created during an artist's residency. The resulting catalog embodies the focus and philosophy of the program throughout its history: quality artists, committed to their work, who want to work with students and communities.

That's an immensely important focus. Of the 27 artists represented in the first section of this catalog, most are still professional artists, still working — an amazing record when you consider that many of them were fresh out of graduate school when they participated in the program. The artists' statements indicate how fundamentally the Montana Arts Council's program has benefited these artists. Yet, the program not only helps artists — most of them young and struggling — make a living by making art, but it also sharpens their perceptions, influences their art. Many of them describe how the program altered their academic, personal approach to their work, how it refocused what they wanted to say and what they wanted people to understand in their work.

Art can't be taught like other basic subjects. Students draw; they get some critique; they draw some more; they get some critique; they draw some more. That process doesn't occur in school very often — it's not very time-efficient and it requires a great deal of personal attention. Our education systems are built largely around questions with one correct answer. But in art the whole work is never "wrong." A multitude of solutions address whatever problems the work may have. A thousand possibilities flood an artist's mind — a thousand questions that require answers. But no answer is right or wrong. It takes hard work, difficult decision-making, to create a painting or a sculpture, and a "mistake" can lead to a completely new idea better than the original one. That's a unique message that the artist communicates to students.

Some interesting theories in brain research illustrate the value of the artist-in-residence program. Human beings, for instance, may possess multiple intelligences (*Frames of Mind* by Dr. Howard Gardner). We know current IQ tests measure mostly linguistic and mathematical intelligence. But intelligence may also include four or five, maybe as many as seven or eight, other types of intelligence. For example, people who are good at sports, people who have good control over their bodies, possess kinesthetic or locomotive intelligence. Social intelligence might be another. Visual/spatial intelligence might be another — some people see colors or shapes very intuitively. The point is not that students should learn just in areas where they have stronger intelligence, not that we should divide people according to their intelligence, but that students who have an opportunity to function in areas where they are intelligent will function better in the other areas as well. Success in one area may improve one's ability to concentrate and desire to learn. These are theories, of course, but they make sense in light of the many times we hear teachers say that some problem student shone after an artist's visit.

This program is really about interactions between artists and students — not just school students, but anyone who wants to learn. The fact that this program functions outside of schools sometimes gets overlooked, but exciting projects result when artists and community members work together. Working together, one-on-one, sharing ideas and dreams, making new out of old, building creative energy, students of all ages and the artists represented in this catalog have made this program successful.

Dianne Carroll ■ Art Instructor, Twin Bridges, Montana

Art makes you see the world twice. There's such beauty in the world and when you look at the world through an artist's eyes, everything is enhanced. A lot of students who have a difficult time in academics, in other classes, have done extremely well in the visual artist program. Our kids never had an art teacher before — this last year was the first year we had a visiting artist — and it quickly became very obvious that the majority of students with learning disabilities really excelled in art. They found a way to express themselves, found something they were proud of. It's helped them in school with other subjects. It's given them some self-confidence.

There's new freshness in a new face, in bringing somebody who's actually an artist to benefit the kids. A visiting artist sees them all as new kids, not like a teacher who knows who will be the rowdy one or the slow one. We always try to be creative here; we're always learning if we're paying attention, but our visiting artist taught us that we can always do a lot more than we imagined.

The older students, the sixth graders, have a harder time understanding some of the art. When kids get older, they want to be so realistic, they want to make sense. But the little kids are up for grabs. They don't worry about what something's supposed to be. And that's one of the biggest values of having art in schools—to remind kids that it's okay to be crazy, to delight in things, instead of always trying to be realistic. Even things that are a little weird can be all right sometimes.

Jim Poor ■ Supervisor of Art, Great Falls Public Schools, Great Falls, MT

The Artist-in-Schools program has been one of the most important resources of the National Endowment for the Arts and the Montana Arts Council. The artist/role model, the artist's studio, the way in which the creative process was generated and organized, the integrity with which the artist worked are all excellent models for education—and not only for arts educators, but for education in general. Educators attempt to understand how it is that the artist is able, without having had a background in educational psychology, to pinpoint and focus such effective attention on the individual. All of the artists with whom I have had association in the program since it began in Great Falls in 1972 have had the sensitivity, almost an instinctual ability, to relate to the needs of individuals. I think that this search for freedom and strength of attention to the individual student really expresses what education should be about. Despite the fact that public education in general tends to deal with masses of students, Artists-in Schools program experiences have reinforced concern for individual identity and creative expression. They are models to affirm. They represent the kinds of value building which should be encouraged for education.

In addition, the AIS program has brought significant resources to communities and school systems. We have had extraordinary experiences including conceptual formats which challenge all aspects of our curriculum. Artists and students have drawn with earth altering equipment on the grounds of the Art Center, have taken prints from land masses using heavy equipment and constructed massive sculptures for the court yards of schools. Others have created photographic essays and video pieces of student life. Despite often extreme-seeming measures to connect students to their personal experiences and potential, the public has never had any problems accepting such activity as educationally valid. Like the students, they have realized that something special is occurring when they see the freedom, the self-determination and self-expression that artists promote for themselves and others.

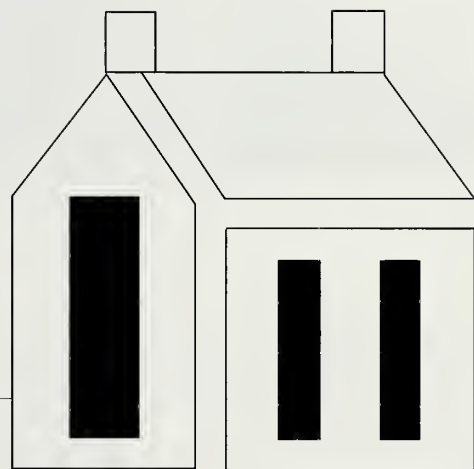
Montana encourages an environment for such richness. There is a long tradition here of grassroots involvement with the arts — it is not just incidental. Because we do not have large population centers, and we certainly don't have regular access to major cultural institutions, we seem to try harder as artists and art educators to see that our youth have certain qualitative opportunities. Fortunately, the AIS program has over the years brought resources to our state which magnify this effort. We hope the leadership of the Endowment and Arts Council will continue to be available. Artist and students are a powerful educational combination. The Artist-in-Schools program reminds us just how effective such alliances can be.

Patrick Zentz ■ Artist, Laurel, Montana

When students are excited about something, their attention is at a very high level and their learning is broad and deep. In few other places in our school systems besides the visual artist program are we pursuing actively, aggressively the education of inventive and creative thinking in our students. All I see is a back-to-basics mentality that doesn't recognize the possibility of synergy. If we as an educational system produce a bunch of cognitive geniuses, then we're no better off than if we produced no geniuses at all. I think it's clear that what we need are people who can see in a new way, who can put things together that don't look like they belong together. That's precisely what the visual artist program encourages.

I've had experience with the program as a teacher, as a visiting artist, as a member of the advisory committee that selects visiting artists, and my own children have been exposed to visiting artists in their school. In the early 1980's things started to get tough for the program. I worked to get the program started here in Billings, but then budgeting started to eat away at it. I saw less and less demand for the program and I saw fewer funds available. I'm convinced the two go together. The history of the visual artists program in my thinking is a bell curve, and I think the descent is primarily economic. I hope what I see as a lull in the program will abate. I think the program could blossom with a mature approach educationally — it has set up a fertile base for itself. Money and a narrow educational mentality are the only things keeping it from blossoming.

Long-Term Artists





Magpie's Nest
oil on linen
photo: Richard Faller

Artist's Statement

Even before the people, the kids and the art making, the Artists-in-Schools/Communities program gave me the distances in Montana. All that space, driving and driving—to Kalispell or to Fort Peck—put my work in a different perspective. Different from the way I had thought about it in Chicago or New York. Montana held so much that was not of man, that was of itself alone, vast and beautiful. The environment naturally and irresistibly made less relevant all the art world doubts and theo-

ries that I had brought with me.

The students, young and old, that I worked with were also my models. Their intense concentration and satisfaction in the making of things affirmed art's truth for me. Here was the core of it all: funnelling ideas, visions and feelings into something real, something that would in turn evoke those same ideas, visions and feelings, embody them and keep them safe.

My work evolved rapidly during those years, shedding many skins. Awkwardly, clumsily at first, I tried to reconcile and do justice to both worlds—both the world of huge, quiet distances that was new to me and the more familiar urban one, with its attendant questions. I began to reach for something as unselfconscious and complete as the rivers and mountains, for an art that might hold the same spiritual and sensual gifts as the land.

Page Allen

Residence: Santa Fe, New Mexico

Born

1951, St. Charles, Illinois

Education

M.A. in Studio Art, Northern Illinois University, DeKalb, Illinois, 1980

B.A. in Studio Art, Hampshire College, Amherst, Massachusetts, 1974

Liberal Arts study, Princeton University, Princeton, New Jersey, 1969–70

Artists-in-Schools/Communities Residency

Missoula Public Schools and University of Montana, Missoula, Montana, 1983

One-Artist Exhibitions Include

1987: Owings-Dewey Fine Arts, Santa Fe, New Mexico

1986: Northcutt Gallery, Billings, Montana; DeWeese Gallery, Bozeman, Montana

1984: University Club Gallery/Marianne Deson Gallery, Chicago, Illinois

1983: Fine Arts Gallery, University of Montana, Missoula, Montana; Artifacts Gallery, Bozeman, Montana

1981: *Raw Space*, ARC Gallery, Chicago, Illinois

1980: ARC Gallery, Chicago, Illinois

Group Exhibitions Include

1988: *Paper*, Yellowstone Art Center, Billings, Montana; *Eros*, Santa Fe, New Mexico

1987: *Montana Landscape*, Hockaday Center for the Arts, Kalispell, Montana

1986: *Montana Draw*, Hockaday Center for the Arts, Kalispell, Montana

1983: *Mark Making*, Sonoma State University, Sonoma, California; *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana

1981: *Group Drawing*, Jan Cicero Gallery, Chicago, Illinois

1979: *ARC, Past and Present*, ARC Gallery, Chicago, Illinois

Public Collections Include

France Telecommunications, New York, New York; Albuquerque Museum, Albuquerque, New Mexico; Pepsi Cola/Frito Lay, Dallas, Texas

Awards Include

Installation (funded by National Endowment for the Arts and the Illinois State Arts Council), ARC Gallery, Chicago, Illinois, 1981

Gallery Affiliations Include

Owings-Dewey Fine Art, Santa Fe, New Mexico

Marianne Deson Gallery, Chicago, Illinois

Sid Deutsch Gallery, New York, New York



photo: Nathaniel O. Owings



Misdemeanor. 1988
plexiglass, plastic, enamel, acrylic

Artist's Statement

My year in Bozeman culminated years of working as an artist and teacher. It was time in which to think through ideas. It was space in which to execute them. It was support from an extraordinary high school faculty. It was interest shown in my work from the Bozeman community. It was the fun of working with three different age groups: elementary, high school and university students.

Because I was Bozeman's first Artists-in-Schools/Communities resident, it was possible to try many ways to work art into the community. Ray Cam-

peau, High School Art Department Chairman, had already generated the budget and enthusiasm necessary to launch the program. My first idea was to start an exchange program between the elementary schools and my studio in the high school. A bus load of children would come to see my work, then I would visit their schoolroom where we made banners, clay pieces, and small weavings. Country schools asked me to do workshops and many artist friends came to my studio to work with students.

At that time, Paul Harris, a nationally known sculptor, lived in Bozeman. Some students wanted to make an art piece to protest the potholes in the student parking lot. Harris inspired them to build life-size figures which they placed spilling from a demolished car upended in a large pothole. The scene was so realistic that the Bozeman police drove in to investi-

gate. They got a new parking lot the next year.

For a week, the Bozeman weavers' guild staffed my studio with weavers, looms, and spinning wheels to introduce high school students to these crafts.

The most extensive project was the planning and construction of a piece of playground equipment. I arranged for its site; Pat Zentz and his sculpture class designed and built it.

As for my own work, I made enough pieces to hang a show in Bozeman and assemble a large show in Missoula the following year. I was also able to organize a Montana women's show for Portland, Oregon. Since then, my work has been an investigation of new materials which this program opened up for me.

Lela Autio

Residence: Missoula, Montana

Born

1927, Great Falls, Montana

Education

Professional Teaching Certificate Renewal, 1980, 1971, 1970

M.A. in Art, University of Montana, Missoula, Montana, 1961

B.S. in Art, Montana State College, Bozeman, Montana, 1950

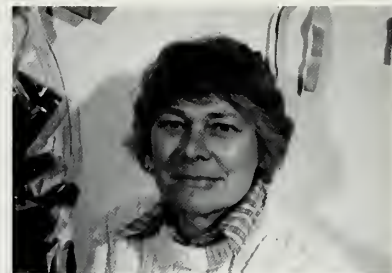


photo: Bruce Rose

Artists-in-Schools/Communities Residency

Bozeman Public Schools, Bozeman, Montana, 1974-75

Two-Artist Exhibitions Include

1987: *Judy Chicago/Lela Autio*, Paris Gibson Square, Great Falls, Montana

1986: *Dennis Voss/Lela Autio*, Black Orchid Gallery, Butte, Montana

1982: *Family Show*, White Bird Gallery, Cannon Beach, Oregon

1979: *Family Show*, Artifacts Gallery, Bozeman, Montana

1978: *Family Show*, Seastar Gallery, Bigfork, Montana

1977: Boise Gallery of Art, Boise, Idaho

1976: Missoula Museum of the Arts, Missoula, Montana

1975: Copper Village Art Museum, Anaconda, Montana; Ketterer Art Gallery, Bozeman, Montana

1973: Gallery 16, Great Falls, Montana

1972: Yellowstone Art Center, Billings, Montana; Spokane Falls Community College, Spokane, Washington

Group Exhibitions Include

1988: *The Manipulated Thread*, Missoula Museum of the Arts, Missoula, Montana

1987: *Spirit of Modernism*, traveling show, Paris Gibson Square, Great Falls, Montana; *The Tie That Binds*, Beall Park Art Center, Bozeman, Montana

1986: *Fiber Show*, Eastern Montana College, Billings, Montana; *A Decade of Celebration*, Missoula Museum of the Arts, Missoula, Montana

1982: *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

1979: *Teacher's Exhibition*, University of Montana, Missoula, Montana

1976: *Kansas City Show*, Kansas City, Missouri

1975: *Montana Soft Sculpture*, Contemporary Crafts Gallery, Portland, Oregon

1973: *Bodycraft*, invitational, Portland, Oregon; *Fourteen Women*, University of North Dakota, Grand Forks, North Dakota

Public Collections Include

Paris Gibson Square Permanent Collection, Great Falls, Montana

Awards Include

Outstanding Art Teacher, Montana Art Education Association, 1981; Purchase Award, *Banner Exhibition*, Paris Gibson Square, Great Falls, Montana, 1979; Juror's Choice, *Hockaday Arts Annual*, Hockaday Center for the Arts, Kalispell, Montana, 1973; \$100 Painting Prize, *Northwest Painting Show*, University of Montana, Missoula, Montana, 1969



Branding Day in Montana.
1987
fabric, mixed media
75 x 54 inches

Artist's Statement

My Artists-in-Schools/Communities Residency came at an opportune time in my career—a time when my energies as an artist were being directed toward exhibitions and gallery affiliations, and also a time when these energies needed to be channeled into helping communicate to others what I had been learning and was now able to put into practice.

It was a two-fold energy release. In my converted gas station across from Great Falls High School, I could, on one hand, work hard as a professional to improve my art work and reputation in the world of "art as business" and,

on the other, have the opportunity to give students an insight to the struggling-to-be-successful artist!

The students fired questions at me. Philosophical ones about

- Why did I do this?*
- What was to be the end result of these years of work?*
- How did what I do differ from a 9 to 5 job?*
- Did I want to be an art teacher?*
- Could they make it as an artist?*
- Was there reason to try?*

Their questions enabled me to uncover new questions in myself, and as I tried to find answers for their questions, by having them work with me in the studio, I began to find answers to my own.

There is a desire for the arts in all of us, and yet it is rarely discovered. The AIS program is special because it brings out the talents of students like a

magnet. For myself, I grew and found a need to order and direct my life and career. It gave me a specific purpose for those two years, and more strongly directed those purposes that were to guide me today. The AIS program is an exciting and valuable bridge that crosses the gap between artist, teacher, and student.

Dana Boussard

Residence: Arlee, Montana

Born

1944, Salem, Oregon

Education

M.F.A., University of Montana, Missoula, Montana, 1968

B.F.A., University of Montana, Missoula, Montana, 1966

Also attended University of Chicago, Chicago, Illinois, 1964-65;

Chicago Art Institute, Chicago, Illinois, 1964-65; St. Mary's Notre Dame, South Bend, Indiana, 1962-64



photo: Dan Root

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1973-75

One-Artist Exhibitions Include

1988: Holter Art Museum, Helena, Montana; Cheney Cowles Art Museum, Spokane, Washington; Munson Gallery, Santa Fe, New Mexico; Museum of South Texas, Corpus Christi, Texas; Yellowstone Art Center, Billings, Montana

1984: Foster White Gallery, Seattle, Washington

1983: *Modern Master Tapestries*, New York, New York; Missoula Museum of the Arts, Missoula, Montana

1979: Boise Gallery of Art, Boise, Idaho

1975: Fountain Gallery of Art, Portland, Oregon

1973: Tacoma Art Museum, Tacoma, Washington

1972: William Sawyer Gallery, San Francisco, California

1971: Minneapolis Art Institute, Minneapolis, Minnesota

Group Exhibitions Include

1987: *Corporate Art Source*, Chicago, Illinois

1986: Carson Sapiro Gallery, Denver, Colorado

1984: *University of Montana Exchange Exhibition*, Zhejiang Academy of Art, Hangzhou, China

1983: Foster White Gallery, Seattle, Washington

1975: JPL Arts Gallery, London, England; *Xerox Exhibition*, Fairtree Gallery, New York, New York

1974: San Francisco Museum of Art, San Francisco, California

1971: Denver Art Museum, Denver, Colorado

Public Collections Include

U.S. West Corporation, Denver, Colorado; St. Joseph Church, Choteau, Montana; Rainier Bank, Seattle, Washington; St. Patrick Hospital, Missoula, Montana; SAFECO Insurance, Seattle, Washington; Montana Justice Building, Helena, Montana; Beneficial Corporation, Wilmington, Delaware; Denver National Bank, Denver, Colorado; Anchorage International Airport, Anchorage, Alaska; Timberline Lodge, Mt. Hood, Oregon; Wells Fargo Bank, Torrance, California; Portland State University, Portland, Oregon; Security Pacific Bank, Los Angeles, California; Boise Idaho City Hall, Boise, Idaho

Awards Include

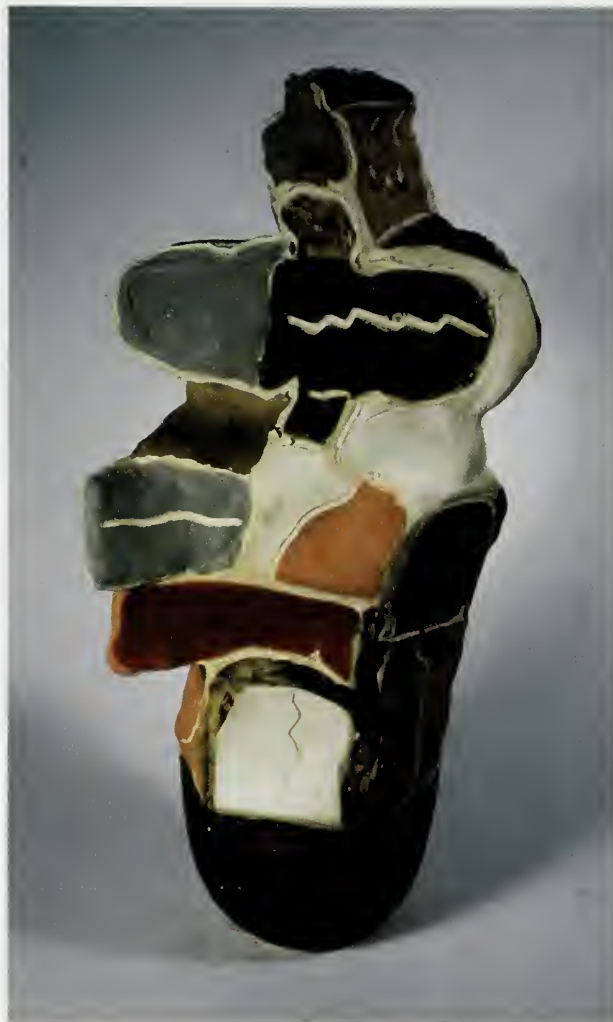
Montana Governor's Award for the Arts, 1987; National Endowment for the Arts Fellowship, 1980; Western States Arts Foundation Fellowship, 1975

Gallery Affiliations

Munson Gallery, Santa Fe, New Mexico

Foster White Gallery, Seattle, Washington

Carson Gallery, Denver, Colorado



untitled
ceramic
23" h

Artist's Statement

The Artists-in-Schools/Communities program provided for me a wonderful space in which I could make art full-time. It gave me the opportunity to put together a substantial body of work. It provided contacts with other working artists and art centers across the state.

It gave me the opportunity and satisfaction of working with school children, teachers and administrators and of bringing to them a whole new array of concepts, resources and energies. The artist role model not only exposes the schools to the artists' work but to the talents and life styles of a whole assortment of artists.

The time I spent in the residency program was very exciting and positive for me. It allowed me the experience and time to develop as an artist and as a person while having a visible effect on my community. This helped to bring us all a little closer together.

Maggie Carlson

Residence: Wyola, Montana

Born

1943, Dallas, Texas

Education

M.F.A. in Ceramics, University of Montana, Missoula, Montana, 1978

B.F.A., California College of Arts and Crafts, Oakland, California, 1966

Also studied at University of the Americas, Mexico City, Mexico, 1963, and Oregon State University, Corvallis, Oregon, 1961–1963

Artists-in-Schools/Communities Residency

Billings Public Schools, Billings, Montana, 1981–83

Wyola Art Center, Wyola, Montana, 1977–78

One-Artist Exhibitions Include

1986: Custer County Art Center, Miles City, Montana

1985: Yellowstone Art Center, Billings, Montana; Red Barn, Ucross, Wyoming

1984: Jailhouse Art Center, Hardin, Montana

1983: Crossroads Art Center, Baker, Oregon

1982: Exposure Gallery, Eastern Montana College, Billings, Montana

1981: Hardin Art Center, Hardin, Montana

Group Exhibitions Include

1982–88: *Annual Invitational Art Exhibition and Auction*, Yellowstone Art Center, Billings, Montana

1982: *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana; *Artists-in-the-Schools Show*, Yellowstone Art Center, Billings, Montana

Public Collections Include

Permanent Collection, Yellowstone Art Center, Billings, Montana

Awards Include

Residency, Archie Bray Foundation, Winter 1987





untitled
ceramic
11 inches in diameter

No statement available.

Chanson Ching

Residence: Bozeman, Montana

Born

1941, Puuene, Maui, Hawaii

Education

M.F.A. in Ceramics, University of Montana, Missoula, Montana, 1970

B.A. in Sculpture, University of California, Berkeley, California, 1968

Also studied at College of San Mateo, San Mateo, California, 1962-64 and experimented with adobe kiln and local clay at Chamisal, New Mexico, 1971-73

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1975-77

One-Artist Exhibitions Include

1977: Liberty Village Art Center, Chester, Montana; Paris Gibson Square, Great Falls, Montana

1975: Traveling Show, Arizona Commission of the Arts and Humanities, Arizona

Group Exhibitions Include

1988: Danforth Gallery, Livingston, Montana

1986: Artifacts Gallery, Bozeman, Montana; Gallery 16, Great Falls, Montana; DeWeese Gallery, Bozeman, Montana

1983: Paris Gibson Square, Great Falls, Montana

1982: Danforth Gallery, Livingston, Montana

1981: *Northern Rockies Clay*, juried, tri-state traveling show

1976: *Artist-in-Residence Show*, Missoula Museum of the Arts, Missoula, Montana; C. M. Russell Museum, Great Falls, Montana

Public Collections Include

Scottsdale Center for the Arts, Scottsdale, Arizona; C. M. Russell Museum, Great Falls, Montana; Yellowstone Art Center, Billings, Montana

Awards Include

Selected for *Architectural Crafts* catalog, Western States Art Foundation, Santa Fe, New Mexico, 1982



photo: Susan G. Newell



Blue Mountain: Red Markers. 1987
acrylics on paper
30 x 42 inches

Artist's Statement

Between leaving the Royal Academy Schools and starting the Butte art residency in 1979, I had six years of wandering between various European and U.S. locations. I lived by selling my art work, working at various jobs, and staying with different art patrons. After more than seven years in art schools, I wanted to be away from the "art scene" and I had made a conscious decision not to go into any form of teaching, at least until I had sorted through my ideas on my own.

By 1979, however, I was beginning to feel isolated and the Butte residency was a welcome relief. It gave me freedom to develop my work without pressure and, perhaps even more valuable at the time, a forum in which to test my ideas in public.

I am originally from an industrial town in the north of England and Butte was the perfect place to get started. I always felt at home there and I still feel tremendous affection for the place. The residency was a new one, but the school administrators were very flexible and I was given a free hand to try out a lot of projects at all levels within the school district, as well as with community groups. I was also provided with an excellent studio with plenty of space and some of the best times were with the small groups who came to work alongside me there. For me personally, the Butte residency came along with just the right place at the right time. I would not have cho-

sen anywhere else. I was given a chance to think through a lot of ideas without having to worry about consistency or survival, and had just the right amount of social prestige to carry them out.

Since leaving Butte, I have gone on to do other residencies in Nevada, Oregon, Alaska and California. All of them have presented very different experiences, and each of them has been satisfying in its own way. Such programs are invaluable because they can help bridge the gap between artists and the public.

Peter Fletcher

Residence: West Salem, Wisconsin

Born

1947, Burnley, Lancashire, England

Education

R.A. Postgraduate Certificate in Painting (equivalent to M.F.A.), Royal Academy Schools, London, United Kingdom, 1970–73
B.F.A., University of Reading, Reading, United Kingdom, 1969
Also studied and did research on scholarships at University of Istanbul, Istanbul, Turkey, 1978, State School of Art and University of Oslo, Oslo, Norway, 1969–70, and Burnley School of Art, England, 1963–65



photo: John Echols

Artists-in-Schools/Communities Residency

Butte Public Schools, Butte, Montana, 1978–81

One-Artist Exhibitions Include

1987: Viterbo College, La Crosse, Wisconsin; Headley-Whitney Museum of Art, Lexington, Kentucky; Owensboro Museum of Fine Art, Owensboro, Kentucky
1986: Doris Ullman Galleries, Berea College, Berea, Kentucky
1983: Upstairs Gallery, Helena, Montana
1981: Black Orchid Gallery, Butte, Montana; Custer County Art Center, Miles City, Montana
1980: Arts Chateau, Butte, Montana
1978: Northern Artists Gallery, Harrogate, U.K.; Mid-Pennine Arts Association, Burnley, U.K.; Haworth Hall Museum and Art Gallery, Accrington, U.K.; Royal Academy of Art, Burlington House, Piccadilly, London, U.K.
1977: University of Manchester, School of Business, Manchester, U.K.
1970: Gallery Aquarius, Honningsvåg, Norway

Group Exhibitions Include

1988: *9th Annual Paper in Particular National Exhibition*, Columbia College, Columbia, Missouri
1987: *The Kentuckians 1987*, National Arts Club, New York, New York; *8th Annual Paper in Particular National Exhibition*, Columbia College, Columbia, Missouri; *Montana Draw*, traveling exhibition in Montana and Colorado
1986: *All Kentucky Show*, Speed Museum, Louisville, Kentucky; *A Kentucky Investment*, Owensboro Museum of Fine Art, Owensboro, Kentucky
1985: *2nd Annual Juried Show*, Kansas Pastel Society, Wichita, Kansas
1984: *University of Montana Exchange Exhibition and Back from China*, Zhejiang Academy of Fine Arts, Hangzhou, China and University of Montana, Missoula, Montana; *The Tree in Art*, Umpqua Valley Arts Center, Roseburg, Oregon; *Emotional Renditions*, Northern Arizona University, Flagstaff, Arizona
1982: *Four Montana Artists*, White Bird Gallery, Cannon Beach, Oregon
1982–80: *Christmas Exhibition and Auction, Using Paper*, and *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana
1980: *Four Montana Residencies*, Paris Gibson Square, Great Falls, Montana; *Lancshires Artists*, Harris Museum and Art Gallery, Preston, U.K.
1973: *Twelve Royal Academy Graduates*, Lasson Gallery, Piccadilly, London, U.K.; Alpbach International Forum, Tyrol, Austria
1972–71: Royal Academy Summer Shows, London, U.K.

Public Collections Include

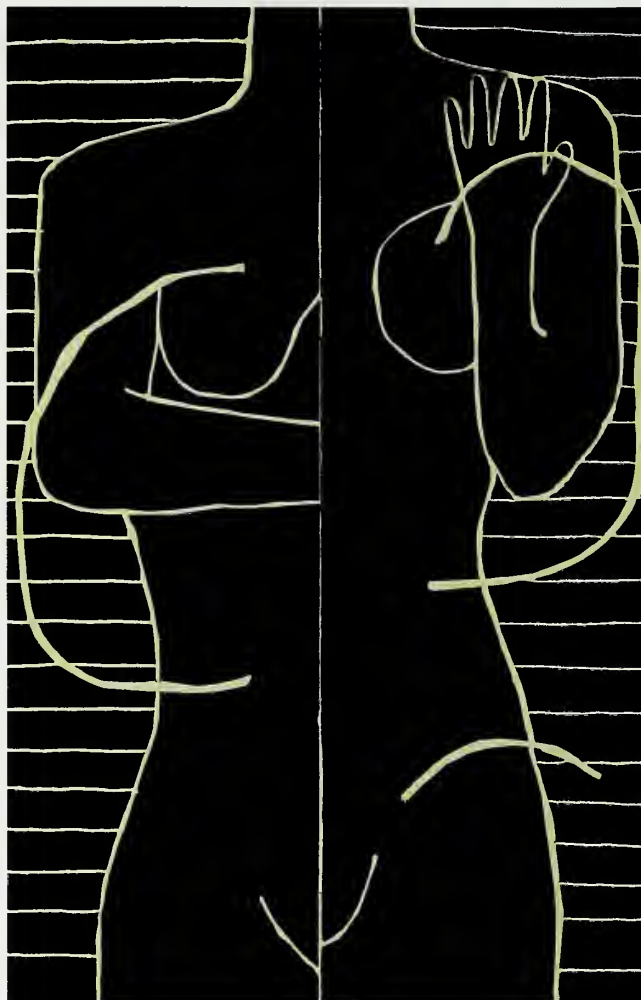
Kentucky Fried Chicken Corporation, Louisville, Kentucky; Cambridge Education Committee, Cambridge, England; Borough Council, Burnley, England; Charing Cross District Hospitals, London, England

Awards Include

Purchase Award, *All Kentucky Show*, Speed Museum, Louisville, Kentucky, 1986; Purchase Award, *A Kentucky Investment*, Owensboro Museum of Fine Art, Owensboro, Kentucky, 1986; Second Prize, *The Tree in Art*, Umpqua Valley Arts Center, Roseburg, Oregon, 1984; Norwegian Government Scholarship

Gallery Affiliations

Sales and Rental Gallery, Speed Museum, Louisville, Kentucky



Circle Parts #1, 1988
woodblock print
30 x 42 inches
photo: Mark Rushing

Artist's Statement

The Artists-in-Schools/Communities program exposed me to many different individual approaches toward solving problems through creative thinking. My work with students, art instructors, and people in the community provided me with a rare opportunity to share the energy and enthusiasm that go into my work as an artist and, in turn, discover the motivating forces behind the work of others.

Many students were direct and uninhibited in their work and their exchange of ideas with me created an

environment which encouraged us to explore, search, and question.

Rebecca L. Freeman-Forban

Residence: Clinton, North Carolina

Born

1959, Key West, Florida

Education

M.F.A. in Painting, Ohio University, Athens, Ohio, 1983

B.F.A. in Painting and Drawing, Atlanta College of Art,
Atlanta, Georgia, 1981

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1983–85



photo: V.A. Smith

One-Artist Exhibitions Include

1988: *Recent Work*, Catawba Valley Community College, Hickory, North Carolina; *Woodblock Prints*, Richmond Community College, Hamlet, North Carolina; *Recent Work*, Artspace Gallery, Raleigh, North Carolina

1987: *Recent Work*, Lake George Arts Project, Courthouse Gallery, Lake George, New York

1985: *Recent Work*, Northcutt Gallery, Eastern Montana College, Billings, Montana; *Torso Series*, Custer County Art Center, Miles City, Montana

1984: *Recent Work*, Paris Gibson Square, Great Falls, Montana

1982: Small Space Gallery, Athens, Ohio

1981: *An Installation*, ACA Gallery, Atlanta, Georgia; *Recent Work*, Gallery 413, Atlanta, Georgia

1980: *Recent Work*, ACA Gallery, Atlanta, Georgia; *Works on Paper*, Georgia State University, Atlanta, Georgia

Group Exhibitions Include

1988: *11th Annual Juried Artist Exhibition*, Fayetteville Arts Center, Fayetteville, North Carolina

1987: *Recent Works*, Cady-Laven Fine Art Gallery, Bolton Landing, New York

1985: *17th Annual Art Auction Exhibition*, Yellowstone Art Center, Billings, Montana

1980: *International Women's Art Exhibition*, Copenhagen, Denmark; *30 Miles of Art*, Nelson Gallery, Kansas City, Missouri; *Works on Paper*, Nassau Visions Gallery, Atlanta, Georgia

1979: *National Drawing '79*, Trenton State College, Trenton, New Jersey; *2-D*, National Angels Gate Center, San Pedro, California

Public Collections Include

Libraries, Union of Independent Colleges of Art

Awards Include

Full Scholarship, Graduate School, Ohio University, Athens, Ohio, 1982–83 and 1981–82; Grant, Union of Independent Colleges of Art, 1981



Rapunzel. 1988
human hair, canvas
80 x 58 inches

Artist's Statement

The Montana Artists-in-Schools/Communities program opened up a new world for me. I learned that teaching art to children could be an extremely rewarding and inspiring experience. Watching young people learn new techniques and discover new ways to express their unique visions was very refreshing. As an artist, I gained a new perspective on the processes involved in making art. My goal as an artist-in-residence was to introduce children to high quality art experiences that gave them opportuni-

ties for success and self-esteem. In retrospect, I think all of us grew in self-confidence and self-understanding through the creative process in the classroom.

Andrea Gardner

Residence: Brooklyn, New York

Born

Oakland, California

Education

M.F.A. in Painting, University of Iowa, Iowa City, Iowa, 1981

M.A. in Painting, University of Iowa, Iowa City, Iowa, 1980

B.F.A. in Painting, Invitational Fifth Year Program, University of California, Santa Cruz, California, 1977

B.A. in Studio Art, University of California, Santa Cruz, California, 1975

Artists-in-Schools/Communities Residency

Terry Public Schools, Terry, Montana, 1984-85

One-Artist Exhibitions Include

1984: Northern Arizona University, Flagstaff, Arizona

1983: Brunswick Gallery, Missoula, Montana

1977: The Pergolesi, Santa Cruz, California

Group Exhibitions Include

1988: Artists Space, New York, New York; *Crossover*, MMC Gallery, Marymount Manhattan College, New York, New York

1987: *Toys*, Palm Gallery, Brooklyn, New York; *Jumbo Dumbo*, Brooklyn Waterfront Artists, Brooklyn, New York; Picotte Gallery, College of Saint Rose, Albany, New York

1986: Chapelle des Penitents Blancs, Vence, France; Centre International de Valbonne, Sophia Antipolis, France; Italiaidea, Rome, Italy

1984: *Centennial Great Falls Exhibition*, Paris Gibson Square, Great Falls, Montana; Fine Arts Gallery, Eastern Montana College, Billings, Montana; '84 *Juried Art Exhibition*, Museum of the Rockies, Bozeman, Montana

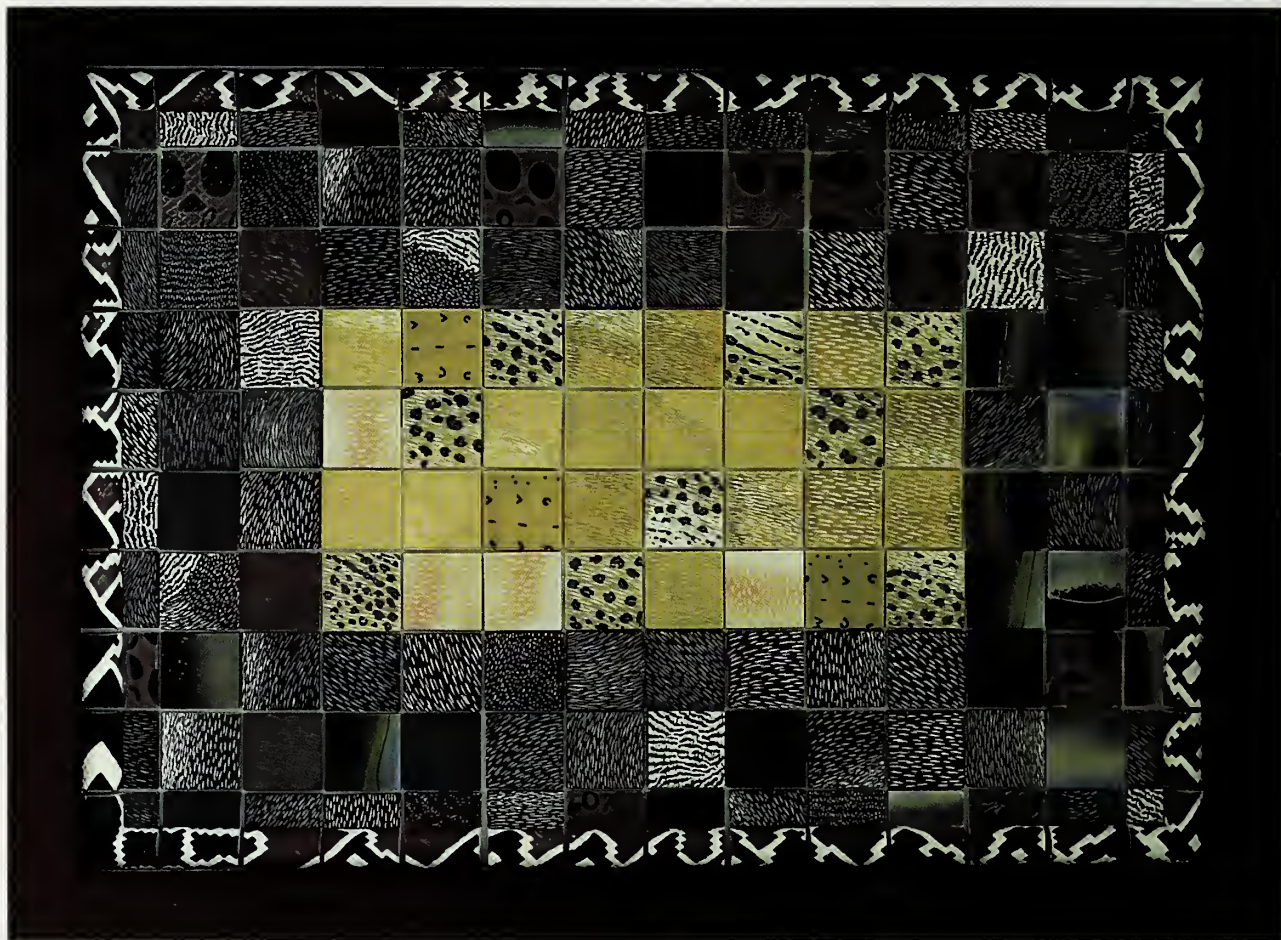
1983: *Second Annual Montana Women's Art Show*, Black Orchid Gallery, Butte, Montana

Awards Include

Fellowship, Yaddo, Saratoga Springs, New York, 1986; Fellowship, Ucross Foundation, Ucross, Wyoming, 1985;

Fellowship, Virginia Center for the Creative Arts, Mt. San Angelo, Sweet Briar, Virginia, 1984





*Rainforest wing model—Staten Island Zoo
ceramic
26 x 18 1/2 inches*

Artist's Statement

When asked how my time as a resident in the Artists-in-Schools/Communities program affected the development of my art, I immediately recount an influential experience. After completing a ceramic tile mural of fish with a group of fourth and fifth graders, I returned to my studio and the work with which I had been struggling. I realized that the children's mural was in some ways more successful than my own pieces. They were able to work loosely, an ability I envied. Their

art appeared to have flowed out of them easily while my own seemed agonizingly and laboriously created. Theirs contained a spontaneity I wanted in my art. While the grade school students were not aware of the formal principles of art, they were capable of making strong pieces.

Not only the children and the teachers in Butte influenced my work, but also the town and its history. When I arrived after two and a half years spent in Ohio, I felt my art did not fit into Butte. It was important that my work reflect my new surroundings. In order to accomplish this I drew from the architecture, interior decoration, and the uniquely Butte atmosphere they create. Through the use of patterns taken from wallpaper, pressed tin, and other Butte decorations, I intended to recreate the excessive atmosphere that existed at the time when copper mining was at its peak.

I needed to make a connection between the town I was living in and my art. In a similar way I encouraged the children to be aware of the wildlife in Montana and use it in their art. I worked on a major tile mural project about the fish, birds, and flowers of Montana. The result was four very powerful murals. At Butte High School I worked with the students on another tile mural project whose subject was native fish. Thus, through the Artists-in-Schools program, students were shown the artistic power and value of Butte architecture and Montana wildlife and, in return, I was exposed to things that I have found very valuable to my art.

Amanda Jaffe

Residence: Helena, Montana (summers) and
Las Cruces, New Mexico (winters)

Born

1953, Pasadena, California

Education

M.F.A. in Ceramics, University of Montana, Missoula, Montana, 1978

B.F.A. in Ceramics, Indiana University, Bloomington, Indiana, 1975

Also studied at Rhode Island School of Design, Providence, Rhode Island, 1974

**Artists-in-Schools/Communities Residency**

Butte Public Schools, Butte, Montana, 1981-82

One-Artist Exhibitions Include

1983: Garth Clark Gallery, Los Angeles, California

1981: *Tables and Chairs*, Wooster College, Wooster, Ohio; *Scenes and Patterns*, Lynn Mayhew Gallery, Ohio Wesleyan University, Delaware, Ohio; *New Work*, Eels Gallery, Kent, Ohio

Group Exhibitions Include

1988: *1988 Biennial National Invitational Crafts Exhibition*, University Art Gallery, Illinois State University, Normal, Illinois

1987: Fox Fine Art Gallery, University of Texas, El Paso, Texas; *Northwest Ceramics Today*, invitational traveling exhibition, Boise State University Art Gallery, Boise, Idaho; *New York Percent for Art Projects Show*, invitational, City Gallery, New York, New York; *On the Wall, Off the Wall*, invitational, Center for Contemporary Art, Santa Fe, New Mexico; *2nd Annual Monarch Tile National Ceramic Competition*, juried, San Angelo Museum of Fine Arts, San Angelo, Texas; *Clay in '87*, University of New Mexico, Albuquerque, New Mexico; *Color and Clay*, juried traveling exhibition, Hand Workshop, Richmond, Virginia; *New American Talent*, Laguna Gloria Art Museum, Austin, Texas; *Small Ceramics National Exhibition*, juried, University of Central Arkansas, Conway, Arkansas

1986: *Three States, One Sky*, invitational, Ciudad Juarez, Mexico; *Small Pieces*, invitational, Evelyn Siegel Gallery, Fort Worth, Texas; *American Ceramic National IV*, juried, Institute for Design and Experimental Art, Fair Oaks, California; *Statements '86*, invitational, Albuquerque, New Mexico; Annual Auction, Yellowstone Art Center, Billings, Montana; *Utah Designer Craftsmen 25th Annual Exhibition*, Salt Lake Art Center, Salt Lake City, Utah; *The A.R.T. National Claybox Show*, Elk Grove, Illinois; *Lenexa/National 3-Dimensional Show*, Lenexa, Kansas

1985: *Four Mediums*, Evelyn Siegel Gallery, Fort Worth, Texas; *The Primal Plastic Pool*, Missoula Museum of the Arts, Missoula, Montana; *The Clay Palette*, America House Gallery, Tenafly, New Jersey; Annual Auction, Yellowstone Art Center, Billings, Montana; Annual Auction, Missoula Museum of the Arts, Missoula, Montana

1984: *Bennington College Invitational*, Bennington, Vermont; *Architectural Ceramics*, Arvada Center for the Arts, Arvada, Colorado; *Animal Imagery*, Willingheart Gallery, Austin, Texas

1983: Los Angeles Institute for Contemporary Art, Los Angeles, California; *Sea and Art Show*, White Bird Gallery, Cannon Beach, Oregon

1982: Wood Gerry Gallery, Rhode Island School of Design, Providence, Rhode Island; *Garth Clark Selects*, Brentwood Gallery, St. Louis, Missouri; *Artists-in-the-Schools Group Show*, Yellowstone Art Center, Billings, Montana

1981: *Visiting Artists*, Hopkins Gallery, Ohio State University, Columbus, Ohio; *Three Person Show*, Sun Valley Center Gallery, Ketchum, Idaho; *Thirty Years of Archie Bray Contemporary Ceramic Art*, Montana Historical Society, Helena, Montana

Public Collections Include

Washington State Arts Commission; J.M. Kohler Art Center, Sheboygan, Wisconsin; Archie Bray Foundation, Helena, Montana; University of Montana, Missoula, Montana

Awards Include

New York Art Commission Design Award for Staten Island Zoo mural models, New York, 1988; Awarded contract with New York Percent for Art Program for two murals for Staten Island Zoo, New York, 1987; Merit Award, *Clay in '87*, University of New Mexico, Albuquerque, New Mexico, 1987; Purchase Award, *Paint on Clay*, J.M. Kohler Arts Center, Sheboygan, Wisconsin, 1981; Artist-in-Residence, Archie Bray Foundation, Helena, Montana, 1979-80; Ohio Arts Council Individual Artist Fellowship, 1980; Purchase Award, *National Clay/Form, Function, Fantasy*, Long Beach Gallery, Long Beach, California, 1979; Campus Art Award, University of Montana, Missoula, Montana, 1978; Phi Beta Kappa, 1975, and Honors Division Grant, Indiana University, Bloomington, Indiana, 1973



Dwelling of Dreams. 1988
welded steel and paint
12' w x 10 1/2' l x 10' 8" h

Artist's Statement

When I first became involved with the Artists-in-Schools/Communities program, I was at a stage in my artistic development in which I began to sense an adhesiveness in my stream of consciousness and actions. During my participation in the Missoula project my traditional training and practice of being an artist became thoroughly unglued.

The inordinate demands of remaining a functioning and practicing sculptor with a room full of energized children, day after day, month after month, caused me a great deal of

introspection about process. Not to teach, but to interact with each other's lives for a limited time. They (those kids) freely interrupted my clear, academic approach and I had the chance to meddle in their attitudes about streams, rocks, trees, light, color and forms.

It rapidly became evident that our assigned studio was a room too small for our daily requirement of arranging, building, tearing down, thinking, laughing, and screaming. So we walked all the trails and crossed all the streams in the valley and, sometimes, even made real things with rope, paper, steel or whatever else we could get our dirty little hands on.

The groups that came and went every fifth week became the process. We confronted and attacked our environment, our time, motion, and an assortment of materials. We entertained a dozen or so visiting artists

who came to make ceramic pots, video, stained glass, etc., and I began to relish the confusing challenge of when it was just them and me, focusing upon a morning walk, discovering something to do.

My art making has never been the same. Since then I have found comfort in digging trenches, lighting flames, immersing my body in earth slides, and tracing bulls. And I have continually been astonished by the options that were beyond my studio door all along. Even now, I find that when my work begins to become too formal I locate a group of kids, maybe in Missouri or Maine, and we go find an open field and build a few things. It sure feels good to breathe the fresh air and stretch in the sun.

Robert I. Katz

Residence: Hallowell, Maine

Born

1950, New York, New York

Education

M.F.A. in Sculpture, University of Montana, Missoula, Montana, 1975

B.S. in Studio Art, School of Education, New York University,
New York, New York, 1972

Also studied at Brooklyn Museum Art School, Brooklyn, New York, 1967

Artists-in-Schools/Communities Residency

Missoula Elementary Schools, Missoula, Montana, 1976–78



photo: Allen B. Roach

One-Artist Exhibitions Include

1984: *Collect, Protect and Preserve*, installation and performance, Medicine Hat College, Medicine Hat, Alberta, Canada

1983: *Day of the Dinosaur*, installation, University of Richmond, Richmond, Virginia

1982: *Farmland Trilogy*, installation project, Augusta Mental Health Institute, Augusta, Maine

1980: *Drawings and Photographs of Recent Sculpture Projects*, touring exhibit, Montana Gallery Directors Association;
Research documents and drawings, *The Utilization and Effect of Compound 1080 on 52,000 Acres of Land in the
Western United States*, Left Bank Books, St. Louis, Missouri

1979: *Ohio Portfolio*, Don Coburn Gallery, Ashland College, Ashland, Ohio, and Oberlin College, Oberlin, Ohio

1978: *Recent Video Productions*, Cornell University, Ithaca, New York, University of Richmond, Richmond, Virginia,
College of Wooster, Wooster, Ohio, and Oberlin College, Oberlin, Ohio

1977: *A Probable Inflow Fantasy*, drawings and video, Art Academy of Cincinnati, Cincinnati, Ohio

1976: *Montana Ranch Scenes*, Hundred Acres Gallery, New York, New York

1975: *Assorted Montana Components*, Missoula Museum of the Arts, Missoula, Montana

1972: *Raku Fired Clay Works*, Mark Twain Library, Redding, Connecticut

Group Exhibitions Include

1987: *Maine Teachers*, invitational, Maine Coast Artists Gallery, Rockport, Maine

1985: *Faculty Exhibition*, University of Southern Maine, Gorham, Maine

1984: *Faculty Exhibition*, Jewett Hall Gallery, University of Maine, Augusta, Maine

1983: *Maine Artists Invitational*, Bowdoin College Museum of Art, Brunswick, Maine,

1981: *New Faculty Exhibition* and *Faculty Exhibition*, Southern Illinois University, Edwardsville, Illinois

1978: *Traveling Mint Exposition*, Montana Arts Council and University of Montana, Missoula, Montana and Open Space
Gallery, Victoria, British Columbia

1977: *Montana Artists*, invitational, Gallery of Visual Arts, University of Montana, Missoula, Montana

1976: *Contemporary Montana Sculptors*, invitational, Yellowstone Art Center, Billings, Montana

1974: *6th Biennial Exhibition of Intermountain Painting and Drawing*, Salt Lake Art Center, Salt Lake City, Utah

Public Collections Include

Scarsdale Synagogue, Scarsdale, New York; Sachs Steel and Supply Corp., St. Louis, Missouri; University of Maine,
Augusta, Maine; Medicine Hat College, Medicine Hat, Alberta, Canada; Modlin Fine Arts Center, University of
Richmond, Richmond, Virginia; Augusta Mental Health Institute, Augusta, Maine; Maranacook Community School,
Readfield, Maine; Centerview School System, Centerview, Missouri

Awards Include

Performance and Achievement Award, University of Maine, Augusta, Maine, 1987; Grant to 17th Seminar in Israel for
American Academicians, American Jewish Committee, 1986–87; Faculty Research Grant, Southern Illinois University,
Edwardsville, Illinois, 1980–81; Research and Development Grant, Oberlin College, Oberlin, Ohio, 1977–78; Grant,
Montana Arts Council, 1977



Fish-Head Suit
49 x 76 inches

Artist's Statement

The Artists-in-Schools/Communities program was a tremendous help to me as an artist. The time to research and develop personal philosophies and techniques while working was the most important factor. Being in a small, rural community helped me to concentrate on goals and strengthen my artistic comment. It was also a humbling experience which helped me to focus my work on the landscape, my major influence for some time now.

As a teacher in a system that did not have a regular, year-round art program, I had to try an array of approaches in order to help the students better understand the arts. The students had to become more aware of the visual world around them. They developed a sense of how art plays a distinct role in movies, TV, dress, and advertising. My work habits gave them a firsthand look at the amount of discipline involved with the making of art.

My residency was based in one school. I worked with a given group of students which limited the influence of the program to the immediate locale. The community was very supportive. They demonstrated their interest through large turnouts for art exhibits in town. The adult art classes gave them the opportunity to pursue their hobbies and to learn more about art in general.

The teachers, also, were very supportive. As my first year continued I saw a change in their expectations for their students. They became less rigid with the projects that they assigned and they encouraged students to develop new ideas and images without having to perfect their craftsmanship.

The Artists-in-Schools/Communities program is extremely successful in Terry, Montana. It is the only art program in the area. In a time when science has become increasingly abstract, it seems vitally important to develop students who are creative and imaginative. Students in Terry have been exposed to a variety of media and ideas which leaves the teachers more time to be creative with other studies.

Guy Klaas

Residence: Bozeman, Montana

Born

1955, St. Louis, Missouri

Education

M.F.A., Montana State University, Bozeman, Montana, 1982

B.F.A., Alfred University, Alfred, New York, 1978

Also attended Florissant Valley Community College, St. Louis, Missouri, 1973-75

Artists-in-Schools/Communities Residency

Terry Public Schools, Terry, Montana 1982-84



photo: Charles E. Franks

Group Exhibitions Include

1987: *12 Bozeman Artists*, Paule Anglim Gallery, San Francisco, California

1986: *Mark Potts, Guy Klaas, Dan Pittenger*, DeWeese Gallery, Bozeman, Montana

1984: *Montana/New Directions*, Yellowstone Art Center, Billings, Montana; *1984 Western Region Print, Painting and Drawing Exhibition*, Southern Oregon State College, Ashland, Oregon; *5th Annual Eastern Montana Juried Art Exhibition*, Custer County Art Center, Miles City, Montana

1983: *SPAR National Art Exhibition*, Barnwell Art Center, Shreveport, Louisiana; *Contemporary Montana Sculpture*, Custer County Art Center, Miles City, Montana; *American Annual Works on Paper*, Zanner Gallery, Rochester, New York

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

1978: *Juried Student Art Show*, Fosdick-Nelson Gallery, Alfred University, Alfred, New York

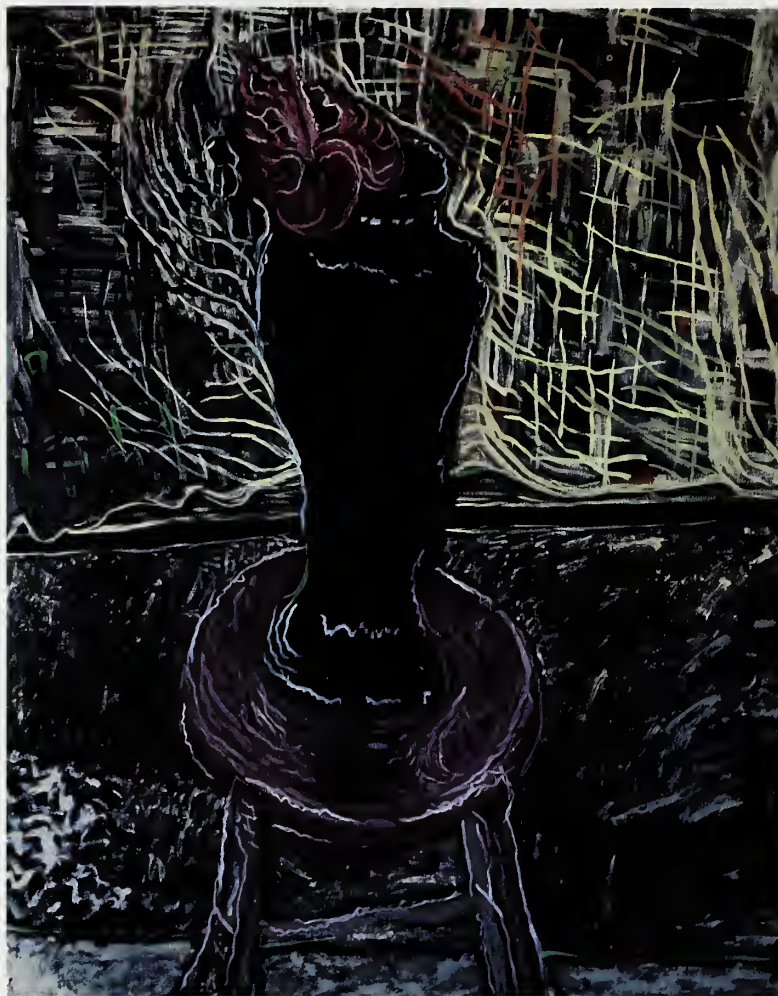
1974: 20th Century Art Club, St. Louis, Missouri

Public Collections Include

Alfred University, Alfred, New York; Florissant Valley Community College, St. Louis, Missouri

Awards Include

First Place, *4th Annual Eastern Montana Art Exhibition*, Custer County Art Center, Miles City, 1983; Graduate Teaching Assistantship, Montana State University, Bozeman, Montana, 1980-82; Scholarship, Independent Artists Association, St. Louis, Missouri, 1985; Scholarship, 20th Century Art Club, St. Louis, Missouri, 1974



Antherium in Black Vase.
1987
acrylic on canvas
37 x 47 inches

Artist's Statement

Since arriving in Montana in 1983 I have worked with the Artist-in-Residence programs in Montana, North Dakota, Idaho and Washington. My involvement with these programs has benefitted me both personally and professionally.

One major benefit is having more time in my studio than I would have with a professional job.

Having to share my work with audiences both young and old has caused me to verbalize my thoughts about art-making. It keeps me in touch with how people relate to what I do at the same time enabling me to find out what is meaningful and important to them.

The first time I showed my paintings to a class of fourth graders I was surprised at the ease with which they interpreted the feelings, meanings and symbols. Young children know so much more than they are given credit for. They are able to get to the heart of the matter because they see things with fresh eyes, unclouded by prejudice or preconception.

The freedom and directness of children's art has always moved me. I continue to seek this direct energy in my own work. It is a pleasure to design projects with and for them. Their willingness to engage in all kinds of creative expression and artistic play is an inspiration. It reminds me to trust my instincts, keep an open mind, and continue to grow and learn.

It is also rewarding for me to know that I have touched so many people with my art and encouraged them to

select a path in life that allows them the freedom to be full and expressive human beings.

Mary Jo Maute

Residence: Billings, Montana

Born

1952, Buffalo, New York

Education

M.F.A. in Painting, University of Colorado, Boulder, Colorado, 1978

B.F.A. in Painting and Drawing, Damien College, Buffalo, New York, 1974

Artists-in-Schools/Communities Residency

Billings Public Schools, Billings, Montana, 1983-85

One-Artist Exhibitions Include

1985: Fine Arts Gallery, Haynes Hall, Montana State University, Bozeman, Montana;

Mary Jo Maute, Yellowstone Art Center, Billings, Montana

1978: M.F.A. Exhibition, University of Colorado Museum, Boulder, Colorado

Group Exhibitions Include

1988: *The Drawing Show 1988*, Koslow Rayl Fine Art, Los Angeles, California; *Artists Under the Big Sky*, Bridge Street Gallery, Big Fork, Montana; The Art Center, Jamestown, North Dakota

1987: *Montana Landscape*, Hockaday Center for the Arts, Kalispell, Montana; *Western Places*, Missoula Museum of the Arts, Missoula, Montana; *Montana Drawing Exhibition*, Artifacts Gallery, Bozeman, Montana

1986: *Summer '86 Invitational Show*, Castle Gallery, Billings, Montana; DeWeese Gallery, Bozeman, Montana

1985: *Five Contemporary Artists*, Custer County Art Center, Miles City, Montana; *Carlson and Maute*, Ucross Foundation, Ucross, Wyoming

1983: Spark Gallery, Denver, Colorado; *Arts 82*, Boulder Center for the Visual Arts, Boulder, Colorado

1981: *Sweatshop*, Spark Gallery, Denver, Colorado

1980: *6th Colorado Annual*, Denver Art Museum, Denver, Colorado

1976: *All Colorado*, Denver, Colorado

1975: *35th Annual Western New York Show*, Albright-Knox Art Gallery, Buffalo, New York

Public Collections Include

Yellowstone Art Center, Billings, Montana; Missoula Museum of the Arts, Missoula, Montana

Awards Include

Montana Arts Council Artist Fellowship, 1987; Purchase Award, Missoula Museum of the Arts, Missoula, Montana, 1987; Boulder Center for the Visual Arts Award, University of Colorado, Boulder, Colorado, 1982; Boulder All-University Fellowship Competition, Partial Tuition Scholarship, University of Colorado, Boulder, Colorado, 1978; John O'Shei Full Tuition Scholarship, Damien College, Buffalo, New York, 1970-74

Gallery Affiliations Include

Sebastian-Moore Gallery, Denver, Colorado





Sleeping with Dancing Candles. 1988
vinyl on paper
18 x 25 inches

Artist's Statement

Besides the increased time that I had to devote to my work, I think the greatest benefit of my residency has been the effect on my work from working with kids—which led to fresh ideas and new opportunities for creative solutions to problems. Aesthetically, I've grown tremendously. My work is more personal and at the same time more worldly because of the refinement of my intent. Concrete advances during my residency include: working larger and freer because of the large space afforded me

by the Art Center. And of course, not having to worry about money allowed me to concentrate on my work. Having the materials that I needed allowed me to make more mistakes—experiment more—make more discoveries. The residency has given me new confidence, more pride in my work, more self-esteem.

During my residency I worked with approximately 1400 people. These contacts varied from intense/involved workshops to one-time, hands-on experiences or lectures. The dialogue that was enjoyed between me and the community certainly must have a beneficial long-range influence on how artists and other people relate to each other. I hope my residency has helped to reassure people that artists are approachable, thereby making the art that they produce more accessible.

The community was quite involved in various ways from the beginning of

my residency. The Art Center has an active volunteer force and the community is very much a part of the organization. One example was their interest when I took a group of students to paint murals on a temporary plywood fence that had been placed around a demolished building. Over 60 students worked on the fence and most of the paint was donated. The owners allowed us to use the fence, the newspaper took photographs, the TV station interviewed the participants. The mural is beautiful and will stand indefinitely.

Sheila Miles

Residence: Laurel, Montana

Born

1952, Indianapolis, Indiana

Education

M.A. in Painting and Drawing, Purdue University, West Lafayette, Indiana, 1974

B.A. in Painting and Drawing, Purdue University, West Lafayette, Indiana, 1973

Also studied on scholarship at Provincetown Workshop, Provincetown, Massachusetts, 1975, and John Herron Art Institute, Indianapolis, Indiana, 1969

Artists-in-Schools/Communities Residency

Custer County Art Center, Miles City, Montana, 1982-84

One-Artist Exhibitions Include

1988: Billings Clinic, Billings, Montana

1986: Missoula Museum of the Arts, Missoula, Montana; Custer County Art Center, Miles City, Montana

1985: Paris Gibson Square, Great Falls, Montana

1984: Yellowstone Art Center, Billings, Montana

1982: Arts Chateau, Butte, Montana; Custer County Art Center, Miles City, Montana

Group Exhibitions Include

1987: Owings-Dewey Fine Art, invitational, Santa Fe, New Mexico; *Viewing the Figure/Reflecting on the Self*, Prichard Gallery, Moscow, Idaho; Castle Gallery, Billings, Montana; *Resources: Plenty and Plundered*, Brunswick Gallery, Missoula, Montana

1986: *Works on Paper*, Owings-Dewey Fine Art, Santa Fe, New Mexico

1981-86: Art Auction Exhibitions, Yellowstone Art Center, Billings, Montana

1985 and 1980-82: Faculty Exhibitions, Montana State University, Bozeman, Montana

1984: Hockaday Center for the Arts, Kalispell, Montana

1983: *Indiana Artists' Exhibition*, juried, Indianapolis Museum of Art, Indianapolis, Indiana

1982: *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana; *Centennial Juried Exhibition*, Yellowstone Art Center, Billings, Montana; *11th National Print and Drawing Exhibition*, Minot State College, Minot, North Dakota

1982-81: *Northern Rockies Regional Exhibition*, Sheridan Inn Gallery, Sheridan, Wyoming; *Appalachian National Drawing Competition*, North Carolina Museum of Art, Boone, North Carolina

1981: *American Art: Challenge of the Land*, Pillsbury Company Headquarters, St. Paul, Minnesota

1980: *Works on Paper*, juried, Yellowstone Art Center, Billings, Montana

Public Collections Include

Deaconess Hospital, Billings, Montana; Yellowstone Art Center, Billings, Montana; Ferdinand Roten Gallery, Baltimore, Maryland; Planned Parenthood, Billings, Montana; Provincetown Art Association and Museum, Provincetown, Massachusetts; Purdue University, West Lafayette, Indiana; Hockaday Center for the Arts, Kalispell, Montana; Custer County Art Center, Miles City, Montana; North Central High School, Indianapolis, Indiana

Awards Include

Individual Artist Fellowship, Montana Arts Council, Helena, Montana, 1984-85; Award, *Resources: Plenty and Plundered*, Brunswick Gallery, Missoula, Montana, 1987; Two Honorable Mentions, *11th National Print and Drawing Competition*, Minot State College, North Dakota, 1982; Merit Award, *Northern Rockies Regional Exhibition*, Sheridan, Wyoming, 1981; Best of Show and First Place, *Prints/Montana Miniatures Show*, Castle Gallery, Billings, Montana, 1980; *National Graphics Competition*, Provincetown Art Association and Museum, Provincetown, Maine, 1975

Gallery Affiliations

Owings-Dewey Fine Art, Santa Fe, New Mexico

Halsted Gallery, Birmingham, Michigan



photo: Halleck B. Brenden



Serrate. 1987
wood (stained)
12' h, 20' w, 6' d

Artist's Statement

I remember driving out to Fort Shaw Elementary School one cool autumn morning. It was my first visit to the school and I planned to meet with the principal and talk about the Artists-in-Schools/Communities program. As I approached the school I noticed an abandoned concrete structure by the playground. It was two stories tall and had two door openings, one above the other. Its simple monumentality intrigued me. A pre-schooler playing near-

by was intrigued as well. He speculated as to what might be inside. (The lower doorway was almost six feet from the ground and inaccessible to him.) He was certain that a pink grizzly bear resided in the uppermost compartment and told me to beware.

After presenting slides of my work to the student body and talking about my ideas, I presented a plan to a seventh grade class. We'd build a ramp up to the first level, which would continue through the door as a tilted floor. Halfway into the room the floor would end and a ladder allow one to climb down into the room. (I explained the relationship of architectural sensibility to recent sculpture.)

After getting the materials donated by a local lumber company, we were able to complete the piece. Looking back, it still seems a perfect project. A play space was created. A site specific art work was funded with community

support. A dead structure was brought to life and a bridge, of sorts, formed.

Jerry C. Monteith

Residence: Arlington, Virginia

Born

1951, Sylva, North Carolina

Education

M.F.A. in Sculpture, Cranbrook Academy of Art,

Bloomfield Hills, Michigan, 1978

B.F.A. in Sculpture, University of North Carolina,

Chapel Hill, North Carolina, 1975

Artists-in-Schools/Communities Residency

Paris Gibson Square, Great Falls, Montana, 1981–82



photo: V.A. Smith

One-Artist Exhibitions Include

1987: Franz Bader Gallery, Washington, D.C.

1983: *Disparate Information—It's Here Somewhere*, Paris Gibson Square, Great Falls, Montana

1982: *Fort Shaw Memorial Exhibition*, Paris Gibson Square, Great Falls, Montana

1981: Sculpture, Arts Chateau, Butte, Montana; *Dust the Ghosts with Flour*, Paris Gibson Square, Great Falls, Montana

1978: Sculpture, Western Carolina University, Cullowhee, North Carolina

Group Exhibitions Include

1987: *Four Sculptors*, Washington Square Building, Washington, D.C.; *Sculptural Installations: Four Visions*, invitational, Lubber Run Park, Arlington, Virginia

1986: *Sculpture '86*, Washington Square Building, Washington, D.C.; *In Memory of Cynthia*, University Gallery, Norfolk, Virginia

1985: *Tradition and Innovation*, Dimock Gallery, George Washington University, Washington, D.C.; *The Washington Show*, Corcoran Gallery, Washington, D.C.; *Sculpture '85*, Washington Square Building, Washington, D.C.

1984: *Small Works National*, Zaner Gallery, Rochester, New York; *University of Montana Exchange Exhibition*, Zhejiang Academy, Hangzhou, People's Republic of China

1982: *Montana Artists-in-the-Schools Exhibition*, Yellowstone Art Center, Billings, Montana

1981: *Del Mar College Annual National Exhibition*, Corpus Christi, Texas; *Fine Arts Festival*, Eastern Montana College, Billings, Montana

1979: Group Sculpture Exhibit, Detroit Artists' Market, Detroit, Michigan

1978: *Michigan Sculpture Walk*, Renaissance Center, Detroit, Michigan

1977: *Private Parts in Public Places*, Cranbrook Museum of Art, Bloomfield Hills, Michigan

Public Collections Include

School of Public Health, University of North Carolina, Chapel Hill, North Carolina

Awards Include

Merit Scholarship, Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1977; Art Students' League Merit Award, University of North Carolina, Chapel Hill, North Carolina, 1974



Me and Lamar.
clay, paint
4' x 4' x 4'
photo: Chris Warner

Artist's Statement

During my period of work with the Artists-in-Schools/Communities Program, I found it to be a very meaningful experience, an opportunity to continue my growth as an artist. I can't say the Artists-in-the-Schools Program made me a better artist, only that it allowed me to be the artist that I could be. Contact with rural communities and the students in these small schools was very rewarding due to their instinctive responses to art and to those responses brought from within me.

My growth and enjoyment of the program was largely due to the richness of the environments present in the locations and the people of the residencies. The Artists-in-the-Schools Program offered me the opportunity and challenge to meet with people whose life concerns were much different from, and yet similar and enlightening to, my own. I feel that the program lands the task of communications and execution of artistic concerns upon the artist; this is the most difficult challenge and the most rewarding when you recognize some success in these efforts—no matter how large or how small. It is the artist who feels the responsibility, whether deservedly or not.

Stephen Lamar Morse

Residence: Brookhaven, Mississippi

Born

1954, Brookhaven, Mississippi

Education

M.F.A. in Ceramic Sculpture, University of Montana, Missoula, Montana, 1981

B.F.A. in Sculpture, Memphis Academy of Arts, Memphis, Tennessee, 1979

Artists-in-Schools/Communities Residency

Custer County Art Center, Miles City, Montana, 1981-82

Terry Public Schools, Terry, Montana, 1981-82

One-Artist Exhibitions Include

1985: Brunswick Center for Contemporary Art, Missoula, Montana

1982: *Work*, Custer County Art Center, Miles City, Montana

1981: *By Hook or By Crook*, Gallery of Visual Arts, University of Montana, Missoula, Montana

1979: Memphis Academy of Arts, Memphis, Tennessee

Group Exhibitions Include

1985: *Northern Rockies Juried Show*, Yellowstone Art Center, Billings, Montana; Art Department, Eastern Montana College, Billings, Montana

1984: *Eastern Montana Juried Show*, Custer County Art Center, Miles City, Montana

1983: *Contemporary Sculpture in Montana*, Custer County Art Center, Miles City, Montana; *Ohio State University Gallery Artists-in-Residence Show*, Columbus, Ohio

1982: *New Work in Montana*, traveling exhibition, Yellowstone Art Center, Billings, Montana; *Montana Artists-in-the-Schools*, Yellowstone Art Center, Billings, Montana

1981: Paris Gibson Square, Great Falls, Montana

Public Collections Include

University of Montana, Missoula, Montana

Awards Include

Best of Show, *Eastern Montana Juried Show*, Custer County Art Center, Miles City, Montana; Ford Foundation Scholarship, 1977-79; Gassner-Nathan Scholarship, 1977-78; Sculpture Department Award, Memphis Academy of Arts, Memphis, Tennessee, 1979



photo: Rick Parker



N.W. Still Life #3. 1987
colored pencil, pastel,
silkscreen ink, collage
40 x 32 inches

Artist's Statement

The two year residency in Great Falls was an exciting and eventful time. The art program has high standards and a sophisticated approach to art education. The community and school district were extremely generous and supportive of the Artists-in-Schools/Communities program, creating an environment conducive to creativity and adventurous projects.

The Artists-in-the-Schools program was invaluable for my development as an artist. Not only did it afford time and space for my own work, but it also provided me with an opportunity to involve myself in collaborative works

with students and art instructors. We had the chance to present ideas which could only be realized on a large scale with group participation, an essential aspect of the projects. The program caused me to develop works which bridged public and personal concerns. As a result of the community emphasis, I was compelled to consider the idea of the artist as an integral, participating member within a community rather than to operate with the modernist notion of the artist as an outsider.

In the intervening years since my residency, I recall with pleasure the close contact established with students and art instructors—they taught me much and I thank them all. I am most grateful to the Great Falls School District and the Montana Arts Council for their commitment to the Artists-in-the-Schools program and the continued support which they have shown through the years.

Poul S. Nielsen

Residence: Missoula, Montana

Born

1947, Wayne, Alberta, Canada

Education

M.F.A. in Printmaking, University of Montana, Missoula, Montana, 1975

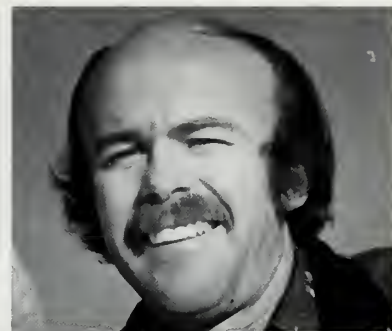
B.A. in Art, University of Montana, Missoula, Montana, 1968

Also studied at Department of Visual Communications,

Medicine Hat College, Medicine Hat, Alberta, Canada, 1983–86;

New York Studio School, New York, New York, 1969; and Banff School

of Fine Arts, Banff, Alberta, Canada, summer 1968

**Artists-in-Schools/Communities Residency**

Great Falls Public Schools, Great Falls, Montana, 1979–81

One-Artist Exhibitions Include

1982: *Straight-Up*, University of Maine, Augusta, Maine; *Come and Get It*, Art Academy of Cincinnati, Cincinnati, Ohio

1981: *Saddle-Up*, Paris Gibson Square, Great Falls, Montana

1978: *X Maleri*, Oberlin College, Oberlin, Ohio

1977: *Window Relief*, Missoula Museum of the Arts, Missoula, Montana

1975: *Twelve Paintings*, University of Montana, Missoula, Montana

1974: *Through an Open Window*, University of Montana, Missoula, Montana

Group Exhibitions Include

1988: *31st Annual Chautauqua National Exhibition of American Art*, Chautauqua Institution, Chautauqua, New York

1987: *Special Edition*, national juried catalog and exhibition, A.A.O. Galleries, Buffalo, New York; *Recent Realism*,

juried, A.A.O. Galleries, Buffalo, New York; *First Annual National Juried Drawing Competition*, National Drawing

Association, Salmagundi Club, New York, New York; *The Collagraph*, national invitational, University of Montana,

Missoula, Montana

1986: *Graphics '86*, juried, Cultural Center, Medicine Hat, Alberta, Canada; *Contemporary Realism*, Fourth Annual

National Juried Exhibition, Leslie Levy Gallery, Scottsdale, Arizona

1984: *University of Montana Exchange Exhibition*, Zhejiang Academy of Art, Hangzhou, China

1983: *Second Annual International Art Competition*, New Orleans, Louisiana

1981: *First Birmingham Biennial National Juried Competition*, Birmingham, Alabama

1980: *Northern Plains Arts Festival*, invitational, University of North Dakota, Grand Forks, North Dakota

Public Collections Include

Alberta Art Foundation, Edmonton, Canada; Leduc Inn, Leduc, Alberta, Canada; Denco Enterprises, Calgary, Alberta,

Canada; Kato Collection, Hakodate, Japan

Awards Include

Third Place Merit Certificate, *Second Annual International Art Competition*, Holly Daly Herman Gallery, New Orleans,

Louisiana, 1983; Individual Project Grant, Montana Arts Council, Missoula, Montana, 1977

Gallery Affiliations

Mary Anne McCarthy Fine Art, New York, New York

Wotjek/Udell Galleries, Edmonton, Alberta, and Vancouver, B.C., Canada



Back of Beyond. 1987
offset lithograph, serigraph
22 x 30 inches

Artist's Statement

Piles of metal; mine tailings; wires and steel structures. The sparkle of silica and broken glass on the sidewalks. The epics of things left in alleys or softened asphalt. Buildings unfinished, torn down or worn by natural causes; the lines and textures left behind after construction, after repairs; the machinery used to make those repairs. Epics of marks left in the snow; in the mud; or on a cracker. Somebody draws or scribbles on bathroom walls, desk tops, notebooks, or dirty car win-

dows. Art projects on the walls; unfinished and on a shelf; or unappreciated and in the trash.

Artists are looking for art, looking at the same old things with new vision in the process. Sources of inspiration are infinite, exciting and everywhere.

The Artists-in-Schools program gave me the opportunity to relocate and experience a new and very visually exciting environment. While expressing my enthusiasm about Butte to students they would sometimes say, "Butte is so ugly, how can one be inspired?" Well, I couldn't really say that Butte is pretty, but I realized that our way of seeing is to perceive basically shapes and colors and if we relearn that we are looking at shapes and colors and not just a pile of metal or mine tailings or whatever, that could be a creative incentive.

Susan Rostow

Residence: Long Island City, New York

Born

1953, Brooklyn, New York

Education

Portland Museum Art School, Portland, Oregon, 1978-79

Moore College of Art, Philadelphia, Pennsylvania, 1976-77

Philadelphia College of Art, Philadelphia, Pennsylvania, 1973-75

Philadelphia Technical Institute, Philadelphia, Pennsylvania, 1971-73

Artists-in-Schools/Communities Residency

Butte Public Schools, Butte, Montana, 1982-83



photo: Janet Hueseman

One-Artist Exhibitions Include

1987: Lock Haven University of Pennsylvania, Lock Haven, Pennsylvania

1983: San Francisco Academy of Art, San Francisco, California; Black Orchid Gallery, Butte, Montana; Robin's Nest Gallery, Butte, Montana

Group Exhibitions Include

1987: *Brandywine Selects*, The Print Club, Philadelphia, Pennsylvania

1986: *Art in City Hall*, *Artist's Books and Prints*, City Hall, Philadelphia, Pennsylvania; *62nd International Competition*, The Print Club, Philadelphia, Pennsylvania; *Print Exhibition*, Infinity Gallery, Governors State University, University Park, Illinois

1985: Galleri Norske Grafikere, Oslo, Norway

1982: Northwest Print Council, Portland Art Museum, Portland, Oregon; *Print and Drawing Exhibition*, University of North Dakota, Grand Forks, North Dakota; Two-Person Show, University of Portland, Portland, Oregon; *Artist-In-Residence Exhibition*, Oregon School of Arts and Crafts, Portland, Oregon; *Oregon Printmakers Annual*, Mount Hood Community College, Gresham, Oregon; Hoffman Gallery, Portland, Oregon

1981: *Four Printmakers*, Lawrence Gallery, Salishan, Oregon; *Oregon Printmakers Annual*, Mount Hood Community College, Gresham, Oregon

1980: Attic Gallery, Portland, Oregon; *Oregon Printmakers Annual*, Mount Hood Community College, Gresham, Oregon

Public Collections Include

Gordon Gilkey Collection, Portland Art Museum, Portland, Oregon; University of Nebraska, Omaha, Nebraska; University of Pennsylvania, Lock Haven, Pennsylvania; Washington State Arts Commission, Olympia, Washington



Ascent to a Secret Place. 1984
acrylic
16 x 20 inches

Artist's Statement

Being Montana's first artist in the Artists-in-Schools/Communities program was a very positive step for me. It allowed me to return to my hometown high school and participate with students, faculty, and civic groups.

Since my studio was located in a vacated storefront directly across from the Great Falls High School campus, it provided a place for the motivated art student to stop and talk, and even work on their art. They could also observe the day to day activities of a working artist.

I participated in many local and state

art exhibitions, meetings, and educational conferences and gave television interviews and talks to a number of groups interested in my work or in the AIS program. All of these activities were important not only to me and my growth as an artist, but also to let people know the importance of the AIS program to their school system and to future generations of their community.

My art career has flourished during and since this experience. I have exhibited on a regular basis in New York City, participated in the American Painters in Paris Exhibition, received numerous support grants, did the award winning design for the 1981 Delaware Duck Stamp, and worked as an exchange professor of painting at the University of Arizona Art Department.

For the last several years my own work has changed from just surreal involvement to investigation of the Plains and other Indian cultures' designs, fetishes and spiritual rituals as they relate to my surreal imagery. This has proven to be most rich and rewarding creatively. It also has brought me back to my initial heritage for another analytical look at some past references.

I would like to give credit to and express my appreciation to David Nelson, Director of the Montana Arts Council, James Poor, Director of the Art Programs in the Great Falls School District, and Ray Steele, Director of the C.M. Russell Museum. Without their efforts and vision of what the arts can mean to the enrichment of the community, the state, and the individual, the Artists-in-Schools program could not have happened.

Charles Rowe

Residence: Newark, Delaware

Born

1934, Great Falls, Montana

Education

M.F.A., Tyler School of Art, Temple University,

Philadelphia, Pennsylvania, 1968

B.F.A., School of the Art Institute, Chicago, Illinois, 1960

Also studied at Southern Methodist University, Dallas, Texas, 1956–57 and

Montana State University, Bozeman, Montana, 1952–53

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1972–73

One-Artist Exhibitions Include

1981: *West of Soho*, Pleiades Gallery, New York, New York; C.M. Russell Museum, Great Falls, Montana

1977: *Eggs Over Soho*, Pleiades Gallery, New York, New York

1974 and 1970: Mickelson Gallery, Washington, D.C.

1967–69: Newark Gallery, Newark, Delaware

1968: Tyler School of Art, Temple University, Philadelphia, Pennsylvania

1965: Stephen Jackson Gallery, Centerville, Delaware

Group Exhibitions Include

1978–81: Pleiades Gallery Exhibition, New York, New York

1978–83, 1974, 1976: *C.M. Russell Annual Western Art Auction*, Great Falls, Montana

1980: Gallery 10, Washington, D.C.

1979: World Trade Center, New York, New York

1976: *American Painters in Paris*, Bicentennial Exhibition, Paris, France

1974: *Ball State University National Drawing and Small Sculpture Show*, Muncie, Indiana

1973: *37th Mid-Year Show*, Butler Institute of Art, Youngstown, Ohio

1965: Smithsonian Institution, Washington, D.C.

Public Collections Include

Montana Historical Society, Helena, Montana; State of Delaware Collection, Dover, Delaware; University of Delaware, Newark, Delaware; Great Falls Public Schools, Great Falls, Montana; Meredith Publishing Co., Beverly Hills, California; Michael Landon Productions, Inc., Hollywood, California

Awards Include

Center for Advanced Study, 1981–82; Delaware Duck Stamp Design, 1981; Faculty Summer Research Grant, 1979;

Bicentennial Grant No. 33, 1976; Artist-in-Residence Program, National Endowment for the Arts and Humanities,

1972–73

Gallery Affiliations Include

Mickelson Gallery, Washington, D.C.

Sport-En Art, Sullivan, Illinois

Smithsonian Institute, Washington, D.C.

Brett Gallery, Swampscott, Massachusetts

Society of Illustrators, New York, New York



photo: Chandler McKaig



Trout and Tears, 1987
wall relief

No statement available.

Michael Patrick Sarich

Residence: Missoula, Montana

Born

1955, Chicago, Illinois

Education

M.F.A. in Drawing, Painting, and Sculpture, University of Oklahoma, Norman, Oklahoma, 1983

B.F.A. in Printmaking, Northern Illinois University, Dekalb, Illinois, 1980

Also studied printmaking and drawing at College of Salzburg, Salzburg, Austria, 1977



photo: Downa Waller

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1985-87

One-Artist Exhibitions Include

1988: *Personal Images of the Northwest*, Cheney Cowles Memorial Museum, Spokane, Washington; *Recent Sculpture and Drawings*, University of Montana Gallery, Missoula, Montana; *Sculptures/Drawings*, Traver Sutton Gallery, Seattle, Washington

1985: *Recent Works*, Montana State University, Bozeman, Montana

Group Exhibitions Include

1988: Helena Art Auction, Helena, Montana

1987: *Invitational Drawing Show: Empire State*, Lawrence, Kansas; *Drawings*, Rochester Museum of Art, Rochester, Minnesota; *Birthday Show*, John Michael Kohler Art Center, Sheboygan, Wisconsin

1986: *Primo Invitational*, Pinks Gallery, Norman, Oklahoma; *Conflict of Interest*, Paris Gibson Square, Great Falls, Montana

1985: *Group Show*, Karl Oskar Gallery, Mission Hills, Kansas; *USA Sculpture*, Cameron University, Lawton, Oklahoma; *Art Quest '85*, Los Angeles, California

1984: *Inaugural Show*, Jack Lemon-Landfall Press Gallery, New York, New York; *Feelings of Fear*, Brunswick Gallery, Missoula, Montana; *Animals*, Willingheart Gallery, Austin, Texas

1983: *Two Sides to Every Story*, Lightwell Gallery, University of Oklahoma, Norman, Oklahoma; *Small Works National '83*, Zaner Gallery, Rochester, New York

1982: *24th National Exhibition of Prints and Drawings*, Oklahoma Art Center, Oklahoma City, Oklahoma; *Art and the Law: West '82*, West Publishing Co., St. Paul, Minnesota

1981: *National Print and Drawing: Dekalb '81*, Swen Parsons Gallery, Northern Illinois University, Dekalb, Illinois

1980: *Illinois Print and Drawing Show*, Harper College, Palatine, Illinois; *Group Show*, University of West Virginia, Morgantown, West Virginia

Gallery Affiliations

Traver Sutton Gallery, Seattle, Washington

Karl Oscar Gallery, Kansas City, Missouri



Half-Life. 1988
mixed media
75 x 35 x 3 1/2 inches

Artist's Statement

The Artists-in-Schools/Communities position has provided several situations that have been helpful in creating my present body of work. For one, the abundant studio space provided by Paris Gibson Square has allowed me to explore certain sculptural ideas that I've been stewing (for lack of space) for a couple of years. Secondly, there is the isolation of my studio and the isolation of Great Falls. There are times when this isolation is not an advantage, but it has afforded me the opportunity (or forced

me) to use only my criteria in forging new works and in evaluating them. The result of this singular criteria is a more consistent and identifiable viewpoint and body of work. Thirdly, being able to work loosely with students in a variety of media has been a valuable way of working through (my) studio problems and working out of (my) studio solutions. It is possible for me to take either a studio problem or a studio solution (or both) and plug them into a project or build a project around them. So this position allows me to both provide and obtain artistic solutions, directly related to my work, by working with the students.

*Learning to work with students, not as a "teacher" but as an "artist", has proven to be both challenging and rewarding. The difference between "artist" and "teacher" is minimal but essential in realizing this position of **artist** in schools. I've come to no con-*

clusion on how to best achieve this minute but important difference, though I believe that actually producing art side by side with the student is the key.

Mark Sawrie

Residence: Great Falls, Montana

Born

1957, Conway, Arkansas

Education

M.F.A. in Photography, University of Oklahoma, Norman, Oklahoma, 1986

B.F.A. in Photography, Murray State University, Murray, Kentucky, 1980

Also did graduate work at Murray State University, 1981-82

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, 1987-88

One-Artist Exhibitions Include

1988: *Belief as Commodity*, Great Falls, Montana; One Person Show, Billings, Montana

1987: One Person Show, Fayetteville, Arkansas

1986: *Entropy*, Norman, Oklahoma

1985: One Person Show, Kansas City, Kansas; *Manipulation*, Norman, Oklahoma

1982: *One's Selves*, Murray, Kentucky

1981: *Reality, Image is Only...*, Murray, Kentucky

1980: *Separate Realities*, Murray, Kentucky

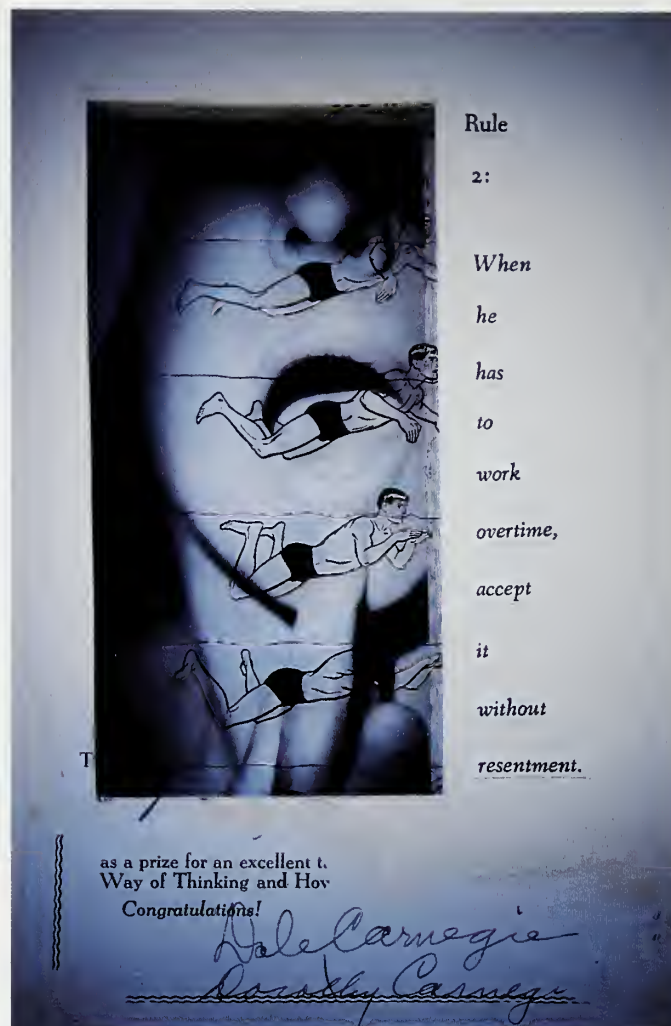
Group Exhibitions Include

1988: *The Sacred and the Profane*, New York, New York; *Northwest Art '88*, Spokane, Washington; *Group Show*, Chico, California

1987: *Intimacies*, San Jose, California; *Voices of Dissent*, Philadelphia, Pennsylvania; *Four Contemporary Photographers*, Honolulu, Hawaii

1986: *North American Invitational*, Jensen Beach, Florida





Help Your Husband Get Ahead. 1988
detail of book

Artist's Statement

I met this person, it wasn't by accident. I drove for days to get there, stopping and visiting along the way, filling the car with gas and checking out the second hand shops. You get to know a little about the town and its surroundings. The roadside landscape helped me complete my projects, which floated around in my head and became more defined the closer I reached to the town.

This person I met was one of my students. I don't know whether the student was looking forward to my visit.

The students would tell me about themselves and what they were interested in, as I would do the same. One student designed clothing out of aluminum window blinds and another selected stones and bound them tightly together with red, black and white threads.

The person I met doesn't have a name since I don't remember it. But, I do remember the student and many others. They gave me something and I left something for each of them.

Kathy Gaye Shiroki

Residence: San Diego, California

Born

1960, Syracuse, New York

Education

Work toward M.F.A., University of California,

San Diego, California, 1987–88

B.F.A., Tyler School of Art, Temple University,
Philadelphia, Pennsylvania, 1982

A.A.S., School of American Craftsmen, Rochester Institute of Technology,
Rochester, New York, 1980



photo: Matt West

Artists-in-Schools/Communities Residency

Custer County Art Center, Miles City, Montana, 1984–85

Billings Public Schools, Billings, Montana, 1985–86

One-Artist Exhibitions Include

1987: *Books*, Bridge Street Gallery, Bigfork, Montana; *Books*, Northcutt Gallery, Billings, Montana

1985: *Mixed Media Sculpture*, Blair Academy, Blairstown, New Jersey

1984: *Look Through the Cry and Girl*, Missoula Museum of the Arts, Missoula, Montana; *Mixed Media Sculptures*, Jail House Gallery, Hardin, Montana; *Lost and Found*, Custer County Art Center, Miles City, Montana

Group Exhibitions Include

1988: *One of a Kind Books*, traveling exhibition, Montana; *Artists' Book Exhibition*, Brunswick Contemporary Arts Center, Missoula, Montana; *Twelfth Annual Small Works*, Washington Square East Galleries, New York, New York

1988–86: *Spare Parts, Traveling Exhibition*, Galeria Mesa, Mesa, Arizona

1987: *Nude Exhibition*, invitational, Castle Gallery, Billings, Montana

1986: *Innovations: Seven Regional Artists*, traveling exhibition, Montana State University Fine Arts Gallery, Bozeman, Montana; *Tenth Annual Small Works*, Washington Square East Galleries, New York, New York; *Silos Above/Below Ground*, The Brunswick, Missoula, Montana

1985: *Big Art for Little People*, invitational, Missoula Museum of the Arts, Missoula, Montana; *Five Contemporary Artists*, Custer County Art Center, Miles City, Montana; *The Primal Plastic Pool*, invitational, Missoula Museum of the Arts, Missoula, Montana; *Third National Color Show—Yellow*, Castle Gallery, Billings, Montana

1984–85: *Montana: New Directions*, traveling exhibition, Montana

Public Collections Include

Missoula Museum of the Arts, Missoula, Montana; Custer County Art Center, Miles City, Montana

Awards Include

Merit Award, *Artists' Valentine Exhibition*, Montana Institute of the Arts, Billings, Montana, 1986



Achilles' Next Request. 1987
mixed media on wood
48 x 14 x 18 inches

photo: Lone Star Silver, Austin, Texas

Artist's Statement

Circles of confluence—that's how I would put it. Livin' near the bank where the Tongue licks the Yellowstone, it was only natural. Currents converging. My students influenced my work. Had to hang a cross/dagger earring from a clay ear borrowed from Blue Velvet. My son Max modeled for the ear and collaborated with me on the piece. A student fished near my house with a frog gigged on a hook after staying up all night recording river sounds for a project. It was his country punk style that

gave me the earring. Yea, circles of influence spiraling—my students, my son, my work—it all crossed over into one.

There was a troubadour and a lady poet from out at the house of compassion. A bouquet of teachers with names like flowers. A couple of horse lovers who caught the last train from Hagerstown. The loyalty of a dog and the faith of the Dog Creek mare. Where faith increases creativity follows. The kids down by the river all night and those that were there in spirit. A DJ who matched my slow talk with quick wit. The Marthas... T. Paul Hernandez, a guest artist, gave a mold making workshop at the Custer County High School. A year later he's using the same methods to manufacture plaster buffalo bones for Lonesome Dove. I came to Montana following the trail my great grandfather left in the 1870's. Met good people in Bozeman, Billings, Heart Butte, Miles City,

Anaconda and more. Copper dust. Without buying into the political rhetoric that sometimes goes with the phrase, I've learned that "children are the future." Every time I follow the trail north the footprints get smaller.

Hills Snyder

Residence: Texas and Montana

Born

1950, Lubbock, Texas

Education

University of Kansas, Lawrence, Kansas, 1969–70

Texas Tech University, Lubbock, Texas, 1970, 1972–73

Artists-in-Schools/Communities Residency

Custer County Art Center, Miles City, Montana, 1985–87

One-Artist Exhibitions Include

1987: *June Rise Ramble*, Custer County Art Center, Miles City, Montana;

Garage Optimism, Patrick Gallery, Austin, Texas

1986: Dimensional works, words and drawings, Brown-Lupton Gallery, Texas Christian University, Ft. Worth, Texas

1985: *Hills Snyder: Constructions and Drawings*, Tyler Museum of Art, Tyler, Texas

1974: *Working as if the World Ended*, Y.W.C.A. Community Center, Lubbock, Texas

Group Exhibitions Include

1988–87: *Third Coast Review: A Look at Art in Texas*, traveling exhibition, Aspen Art Museum, Aspen Colorado

1987: *Wyoming Revisited*, Ucross Foundation, Ucross, Wyoming; *Resources: Plenty and Plundered*, Brunswick Contemporary Art Center, Missoula, Montana

1986: *Dick Ibach and Hills Snyder*, Southwest Texas State University, San Marcos, Texas; *Sculpture Symposium 86*, Transco Tower, Houston Texas

1985: *John Hernandez/Hills Snyder/Randy Twaddle*, Patrick Gallery, Austin, Texas

1984: *New Works by Austin Artists*, Laguna Gloria Art Museum, Austin, Texas; *Texture, Line, Form and Color*, Gateway Gallery, Dallas Museum of Art, Dallas, Texas; *Constructed Image/Constructed Object*, Alternative Museum, New York, New York; *Texas On My Mind: Contemporary Visions of The Lone Star State*, traveling exhibition, The Artrain

1983: *Sculpture on the Wall*, San Antonio Art Institute, San Antonio, Texas; *Touch with the Eyes, Feel with the Mind*, Laguna Gloria Art Museum, Austin, Texas; *Susan Maye/Hills Snyder/Gordon McVay (with Lizards on a Half Watt)*, L.A. Heights Alternate Space, San Antonio, Texas

1982: *Masks and Fetishes*, Sebastian-Moore Gallery, Denver, Colorado; *New Visions*, Patrick Gallery, Austin, Texas

1981: *Selections*, Vertex Gallery, Taos, New Mexico

1980: *Night Journeys*, Lubbock Lights, Lubbock, Texas

Public Collections Include

University of Texas, El Paso, Texas; Ucross Foundation, Ucross, Wyoming; Cultural Activities Center, Temple, Texas

Awards Include

Ucross Foundation Residency, 1984

Gallery Affiliations Include

Patrick Gallery, Austin, Texas

Gallery Karl Oskar, Leawood, Kansas

Natsoulas Novelozy Gallery, Davis, California

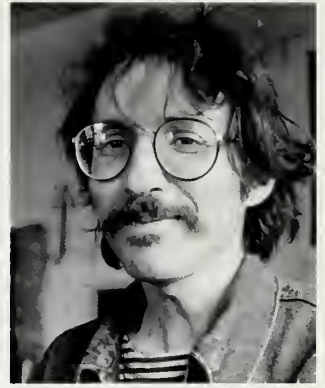


photo: Ave Bonar



Ear for Vision. 1988
cast bronze, fabricated steel
120 x 50 x 30 inches

Artist's Statement

During the course of my travels about Gallatin County as a participant in Montana's Artists in Residence program, I witnessed the creation of many wonderful things. I recall especially a camouflaged sagebrush shelter at the Pass Creek School. Invisible to the outside world, the interwoven branches, seen from the inside, caught and broke the sunlight with cathedral beauty. There was a willow branch racing car, complete with steering wheel, headlights, fins, and, wittily, stick shift.

There was an inflatable airplane, built of plastic sheets and duct tape, puffed up with window fans.

There was never much money for materials. What we could afford—baling twine, chicken wire, paint—we got from farm and ranch supply stores. The rest was scrounged from neighbors, friends, and families.

What was so wonderful about those days and those projects was the almost incandescent enthusiasm of the students I was privileged to work with. Whether they thought much about it or not (and often, I must admit, I think they were just glad to be excused from their normal academic responsibilities), they were making things that they longed for, that had very real and very immediate meaning for them. The work we made then seemed to be nothing less than hope, distilled and made solid.

Can there be anything more magical than the residue of our meditations on our dreams and desires?

Jude E. Tallichet

Residence: Philadelphia, Pennsylvania

Born

1950, Louisville, Kentucky

Education

M.F.A. in Sculpture, University of Montana, Missoula, Montana, 1983

B.A. in Religious Studies, University of Montana, Missoula, Montana, 1981

Also studied at Louisville School of Art, Louisville, Kentucky, 1972 and

University of Kentucky, Lexington, Kentucky, 1968-74

Artists-in-Schools/Communities Residency

Rural Schools/Community, Gallatin County Schools, Bozeman, Montana, 1978-80

One-Artist Exhibitions Include

1988: Cannon Rotunda, Washington, D.C.

1987: Macaully Gallery, Mt. Mercy College, Cedar Rapids, Iowa; Johnson County Arts Center, Iowa City, Iowa

1986: Basement Gallery, Chicago, Illinois

1985: WHAS Gallery, Louisville, Kentucky

1984: Ontario School of Art, New York, New York; Space Gallery, Baltimore, Maryland

1983: Gallery of Visual Arts, University of Montana, Missoula, Montana; Paris Gibson Square, Great Falls, Montana

1982: Alberta College of Art, Calgary, Alberta, Canada

1981: Fine Arts Gallery, Montana State University, Bozeman, Montana

1980: Yellowstone Art Center, Billings, Montana

Group Exhibitions Include

1988: Sculpture installation, Cedar Park, Allentown, Pennsylvania

1987: A.I.R. Gallery, New York, New York; Tyler Gallery, Tyler School of Art, Philadelphia, Pennsylvania; Art Center of Minnesota, Wazzata, Minnesota; Blanden Art Museum, Fort Dodge, Iowa; Antiroom Gallery, University of Iowa, Iowa City, Iowa

1986: *National Small Works Exhibition*, Cobleskill, New York; Museum of Art, University of Iowa, Iowa City, Iowa

1985: *SPAR National*, Barnwell Art Center, Louisiana

1984: *University of Montana Exchange Exhibition*, Zhejiang Academy of Art, Hangzhou, China; Meyerhoff Gallery, Maryland Institute, College of Art, Baltimore, Maryland

1983: Custer County Art Center, Miles City, Montana

1982: *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana

1981: *13th Annual Yellowstone Art Auction Exhibition*, Yellowstone Art Center, Billings, Montana

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana; *Northern Plains Arts Festival Invitational*, University of North Dakota, Grand Forks, North Dakota; *Four Residencies: Fletcher, Nielsen, Tallichet and Voss*, Paris Gibson Square, Great Falls, Montana

1978: *Banner Invitational*, Paris Gibson Square, Great Falls, Montana

1975: *Clay, Camera and Cinema*, national invitational, John Michael Kohler Art Center, Sheboygan, Wisconsin; *A Wild Moose Chase Traveling Exhibition*, Rochester Art Center, Rochester, Minnesota; Randall Gallery, University of Kentucky, Lexington, Kentucky; Nancy Lurie Art, Chicago, Illinois

1973: *Mexican Consciousness Exhibition*, national invitational, Barnhart Gallery, University of Kentucky, Lexington, Kentucky

Awards Include

International Art Competition, New York, New York, 1986; Old Gold Fellowship, University of Iowa, Iowa City, Iowa, 1986; Bertha Morton Scholarship, Graduate Award, University of Montana, Missoula, Montana; University of Montana Graduate Council Representative, Missoula, Montana; Thomas Leslie Wickes Award for the Fine Arts, University of Montana, Missoula, Montana, 1982-83



Demon Stag, 1987
15' l, 8' h
photo: Bruce Rose

Artist's Statement

The Artist-in-Education program has great potential to create an effective dialogue among the systems it interacts with, as long as challenging, high quality artists are selected and allowed the freedom and support to nurture their creative spirit. Artists ignite the fires of inventive thinking and give others the gift of freedom, tapping their reservoirs of potential.

Most art education programs in the United States are not quality education. They teach very little art history and expose students to very few artists. If we don't know where we have been or where we are, how do we

expect to know where we are going? Art links inventive thinking with hands, heart and mind, and thus has a major role in all aspects of education.

As a former Artist-in-Schools/Communities artist for three years, and later an active participant in the selection process for Montana, and an AIE panel member for the National Endowment for the Arts, I remain both supportive and critical. Changes in the program on a national scale which shift the artist more towards the role of an art teacher are highly defeating and in the end will destroy the foundation the program was built on. In many cases state coordinators/administrators relinquish vision for the sake of politics. This often results in programs which dilute their potential impact with artists who satisfy academic standards but cannot challenge students to take risks with art and ideas.

Significant art education utilizes art history and those individuals in our society who make art as a part of their spiritual lives. Without these artists, students are denied access to the artist as role model of one engaged in constructive efforts to challenge the world we live in. Our society has become visually/observationally and conceptually illiterate. What are we doing about that? We are not helping by hiring poorly educated teachers of art methods or by shifting artists from role models to institutionalized art teachers. The spirit must be ignited and discovered. If we cannot see or learn to trust our own creative interiors, we can add nothing to the repair of the entire human dilemma.

Dennis Voss

Residence: Two Dot, Montana

Born

1948, Gordon, Nebraska

Education

M.F.A. in Ceramics, University of Kentucky, Lexington, Kentucky, 1974

M.A., Murray State University, Murray, Kentucky, 1972

B.A., Chadron State College, Chadron, Nebraska, 1971

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1977-79

Paris Gibson Square, Great Falls, Montana, 1979-80



photo: Bruce Rose

One-Artist Exhibitions Include

1987: Washington Project for the Arts, Washington, D.C.; Yellow Springs Institute of the Arts, Yellow Springs, Pennsylvania

1985: Cheney Cowles Memorial Museum, Spokane Washington; Yellowstone Art Center, Billings, Montana

1984: Artifacts Gallery, Bozeman, Montana; Custer County Art Center, Miles City, Montana; Hockaday Center for the Arts, Kalispell, Montana

1983: *New Drawings*, University Center Gallery, University of Montana, Missoula, Montana

1982: *Recent Drawings*, Ontario School of Art, New York, New York

1981: *The Covered Wagon*, Gallery of Visual Arts, University of Montana, Missoula, Montana

1980: *New Work*, Fine Arts Gallery, Montana State University, Bozeman, Montana

1978: *Tar Show*, Paris Gibson Square, Great Falls, Montana

Group Exhibitions Include

1987: *'87 Sculpture and Drawing Invitational*, Northern Arizona University Art Gallery, Flagstaff, Arizona; Montana Draw, Hockaday Center for the Arts, Kalispell, Montana

1986: *Western Visions*, Hemingway Western Studies Center, Boise State University, Boise, Idaho; Amerika-Haus, Hamburg, West Germany; *18th Annual Art Auction*, Yellowstone Art Center, Billings, Montana; *Works of the Heart*, Cheney Cowles Memorial Art Museum, Spokane, Washington

1985: *Decade of Celebration*, Missoula Museum of the Arts, Missoula, Montana

1983: *American Annual Works on Paper*, juried, Zaner Gallery, Rochester, New York; *National Print and Drawing Exhibition*, juried, A.A.O. Gallery, Associated Art Organizations of Western New York, Buffalo, New York;

North Dakota Print and Drawing Annual, juried, Visual Arts Gallery, University of North Dakota, Grand Forks, North Dakota; *Contemporary Sculpture in Montana*, Custer County Art Center, Miles City, Montana

1982: *38th Annual Scripps Invitational Ceramics Exhibition*, Lang Art Gallery, Scripps College, Claremont, California; *Continuity and Change: Three Generations*, Southern Alleghenies Museum of Art, Loretto, Pennsylvania

1981: *American Art: The Challenge of the Land*, Pillsbury World Headquarters, St. Paul, Minnesota

1980: *Four Residencies*, Paris Gibson Square, Great Falls, Montana; *Northern Plains Arts Festival Invitational*, University of North Dakota, Grand Forks, North Dakota, 1980

Performances Include

1987: *Tribute to the Rabbits Who Live Between the Walls of the Berlin Wall*, Maryland College of Art, Baltimore, Maryland

1986: *The Battle between the Red Rabbit and the Green Rabbit*, ASMSU Programming, Montana State University, Bozeman, Montana

1985: *The Mechanic of Isolation as the Illuminated Night Hunter, the Transporter of Salt, and the Snake*, performance, Zig Zag Ranch, Laurel, Montana

1983: *Tap Dancing on the Corporate Table*, Hyatt Regency Hotel, American Theatre Association, National Convention, Minneapolis, Minnesota

1982: *Distractions*, Yellowstone Art Center, Billings, Montana

1981: *Last Call for Supper*, Big Springs Ranch, Laurel, Montana; *Flashlight Man*, Great Western Stage, University of Montana, Missoula, Montana

1979: *The Generic Performer*, Yellowstone Art Center, Billings, Montana

Awards Include

Faculty Development Grant (funded work in New York), University of Montana, Missoula, Montana, Summer 1982;

Individual Artists Fellowship Grant, Montana Arts Council, Helena, Montana, 1983



Self-Serve, Wyoming, 1988
oil on canvas
53 x 60 inches

Artist's Statement

The history of art is filled with the expressions of man both enchanted and perplexed by his own imagination. Yet it is rare that this characteristically human gift is either studied or practiced in all our years at school. As students, most often we are asked to catalogue, memorize and recite. Infrequently is the chance given for a student to build something from scratch, to create an idea or to invent a solution.

is it more thoughtfully practiced than in Montana's Artists-in-Schools/Communities program. My experience with the children in Terry and young adults from throughout Prairie County is a continuing source of inspiration.

Happily, public awareness and therefore public resources are beginning to address this imbalance. And nowhere

Christopher Warner

Residence: Los Angeles, California

Born

1953, Great Falls, Montana

Education

M.F.A. in Drawing, University of Colorado, Boulder, Colorado, 1978

B.A. in Art and English, Gonzaga University, Spokane, Washington, 1975

Artists-in-Schools/Communities Residency

Terry Public Schools, Terry, Montana, 1980–81

One-Artist Exhibitions Include

1986: *The Night is a Highway*, Artifacts Gallery, Bozeman, Montana

1980: *Prairie Mysteries*, Custer County Art Center, Miles City, Montana

1979: *A Rural Highway Incident*, Paris Gibson Square, Great Falls, Montana

1978: *Wall Drawings*, Henderson Gallery, University of Colorado, Boulder, Montana

Group Exhibitions Include

1988: *Hollywood Portraits*, Otis Parsons Exhibition Center, Los Angeles, California

1987: *Third Western States Exhibition*, Brooklyn Museum, Brooklyn, New York; *Coming Home*, Koplín Gallery, Los Angeles, California

1983–82: *New Work in Montana*, traveling exhibition, Montana Art Gallery Directors' Association

1982: *All Our Best, Four Artists from Montana and Texas*, Spark Gallery, Denver, Colorado

1978: *5th Colorado Annual*, installation of a wall drawing, Denver Art Museum, Denver, Colorado

Public Collections Include

Yellowstone Art Center, Billings, Montana; City of Spokane Mayoral Offices, Spokane, Washington; Gonzaga University, Spokane, Washington

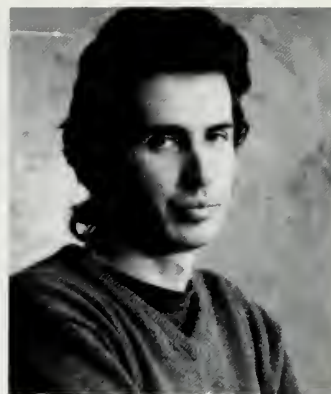
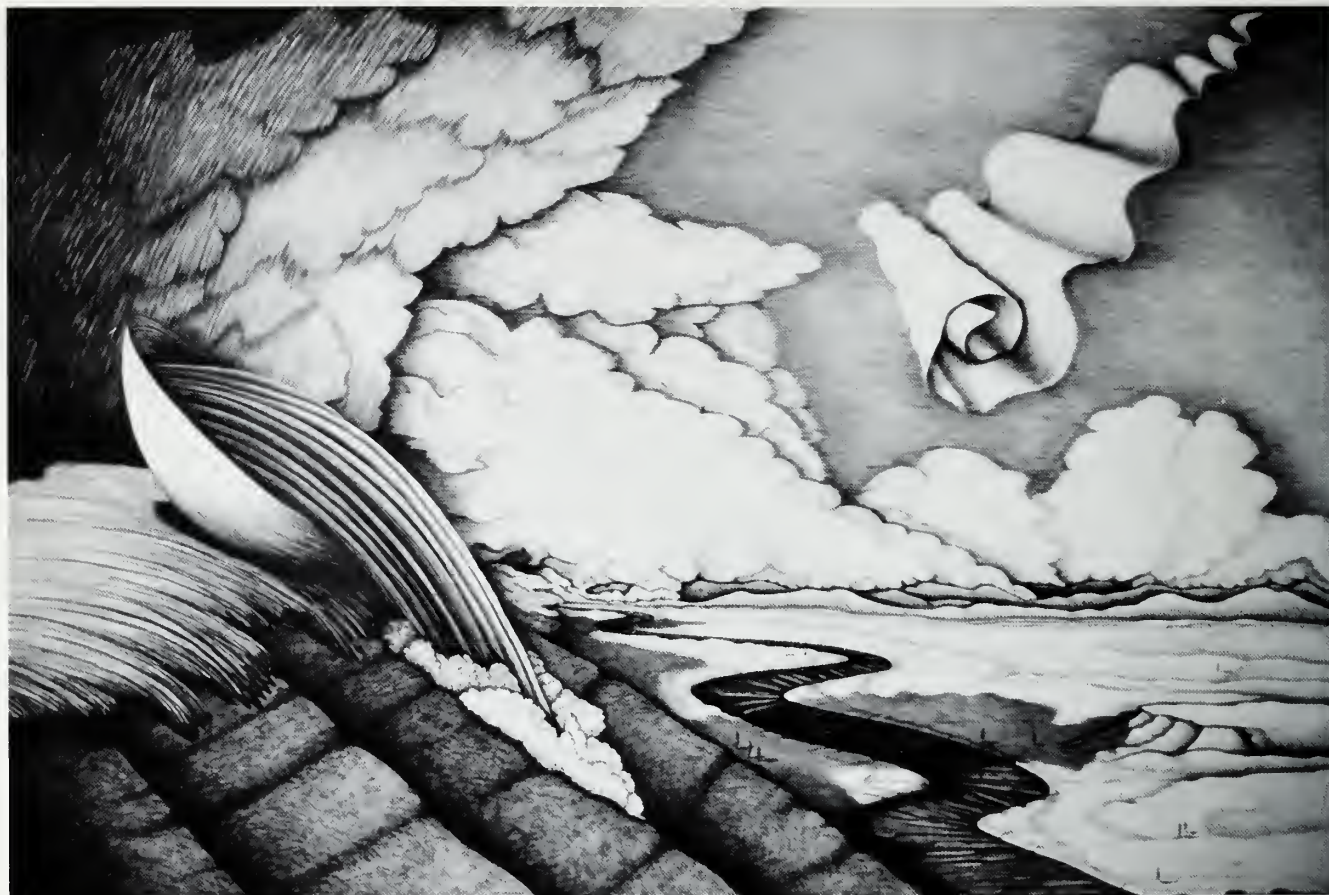


photo: Wanda Mock



Message. 1987
pencil
72 x 103 1/2 inches

Artist's Statement

During my first year as resident artist, I worked exclusively with school children. While this was satisfying and fun, I wanted my program to achieve a broader base of communication—I wanted it to have long range benefits for students, teachers, and members of the community.

I felt Great Falls could support several resident artists, but lack of funds made this impossible. I collaborated with Jim Poor, Great Falls Schools Art Supervisor, to develop and encourage artists within the school system. For my second year of residency, we decided on a three-part approach which

*would revolve around my work as an artist—installation art. First, I offered the art staff and community an in-depth, graduate level course on installation art. Second, I coordinated a visiting artist program on the same. And third, while in the schools, I concentrated on installation art, working **with** the teachers.*

In the graduate course, I inundated the teachers with slides and lectures dealing with historical and contemporary precedents; they used models and drawings to solve installation problems; they put together portfolios and presented their work and their ideas to a selection committee. Once approved, they built an installation at the local art center. They had openings and gave public slide talks about their work. The program gave them confidence in themselves as artists, which made itself evident in their classrooms. Many showed slides from the course, talked about assignments,

showed models and drawings, and had the students build their own models. All enlisted the aid of students when constructing their actual installation.

The people of Great Falls took advantage of and benefitted from this "new" art form. People from age two to seventy had participated in the building of installations. Students, teachers, and artists now have the confidence to express their ideas in a new way, knowing that the community has the education and exposure to understand. Installation art has found its way into the curriculum at all levels. In short, the program achieved its goals—to develop a broader base of communication and to have long range benefits to teachers, students, and members of the community. This program provided an important link between artists and their community.

Mel (Mary Ellen) Watkin

Residence: Arlington, Virginia

Born

1954, Washington, D.C.

Education

M.F.A., University of Montana, Missoula, Montana, 1981

B.A., Bennington College, Bennington, Vermont, 1977

Artists-in-Schools/Communities Residency

Great Falls Public Schools, Great Falls, Montana, 1981–83

One-Artist Exhibitions Include

1987: *Drawings*, Addison/Ripley Gallery, Washington, D.C.

1985: *Eye Crater*, installation, St. Mary's College, St. Mary's City, Maryland

1983: *Nightlight*, performance/installation, University of Montana, Missoula, Montana; *My House II*, installation, Paris Gibson Square, Great Falls, Montana

1982: *Subway*, installation, Off Centre Centre, Calgary, Alberta, Canada; *Day in the Life of la Vie Quotidian*, installation, Paris Gibson Square, Great Falls, Montana

Group Exhibitions Include

1988: *In Search of a Definition of Washington Paintings: Figuration*, Anton Gallery, Washington, D.C.; *Myth, Allegory, Romanticism*, Anton Gallery, Washington, D.C.

1987: *The Figure as Image*, Touchstone Gallery, Washington, D.C.; *Sculptural Installations: Four Visions*, Lubber Run Park, Arlington, Virginia; *Feminism, Politics, and Social Commentary*, The New Art Center, Washington, D.C.; *Narrative Figures*, Addison/Ripley Gallery, Washington, D.C.

1986: *In Memory of Cynthia*, University Gallery, Norfolk, Virginia

1985: *New Talent*, Addison/Ripley Gallery, Washington, D.C.

1982–83: *New Work, Montana*, traveling drawing show, Montana Art Gallery Directors' Association

1982: *The Annunciation*, Yellowstone Art Center, Billings, Montana; *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana

1981: *Paint on Clay*, John Michael Kohler Art Center, Sheboygan, Wisconsin

Public Collections Include

Brody Foundation, Washington, D.C.; Metropolitan Museum of Art, New York, New York; Whitney Museum of American Art, New York, New York; Solomon R. Guggenheim Museum, New York, New York

Awards Include

Six-month sabbatical leave, Washington Project for the Arts, Washington, D.C., 1987–88

Gallery Affiliations

Addison/Ripley Gallery, Washington, D.C.



photo: V.A. Smith



No statement available.

James N. Westwater

Residence: Columbus, Ohio

Born

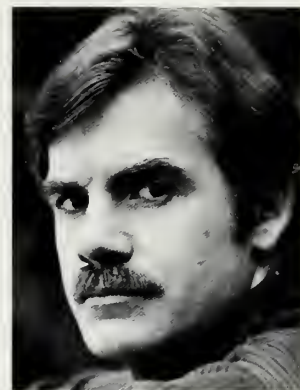
1944, Columbus, Ohio

Education

Ph.D. in Educational Development with Studies in Multi-media Production, Cinema, and Art History and B.A. in Philosophy, Ohio State University, Columbus, Ohio, 1962-72

Artists-in-Schools/Communities Residency

Bozeman Public Schools, Bozeman, Montana, 1975-76

**Guest Artist Appearances Include**

(Presenting photochoreography with the following symphony orchestras, 1975-88)

The Cleveland Orchestra (5), National Symphony (5), Buffalo Philharmonic, Rochester Philharmonic (2), Detroit Symphony, Seattle Symphony, Houston Symphony, Cincinnati Symphony (5), Denver Symphony, New Orleans Symphony, Oakland Symphony, New Mexico Symphony, Philharmonic of Florida, Honolulu Symphony, Philadelphia Pops, Oakland Symphony, Long Beach Symphony (2), Spokane Symphony, Columbus (Ohio) Symphony (5), Charlotte Symphony, Tulsa Philharmonic, Nashville Symphony (3), New Haven Symphony (4), Wheeling Symphony, Tri-City Symphony.

[Multiple performances noted in parentheses.]

Performance of Multi-media Presentations Include

National Academy of Science, American Geographical Society, Sierra Club, U.S. Information Agency, National Science Foundation, World Congress of Local Government, National Explorers President's Conference, State of Montana Governor's Awards for the Arts, Metal Powder Industries Federation.

Multi-media Presentations Produced Include

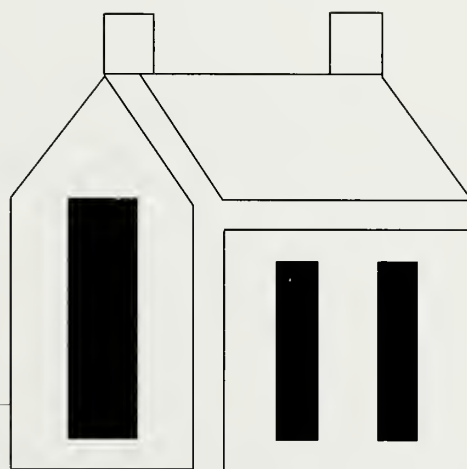
National Geographic Society, National Science Foundation, Institute of Polar Studies, Cincinnati Symphony Orchestra, Montana Arts Council.

Awards Include

Ohioanna Book Award (for *Ohio*), 1983; Ohioanna citation in Photographic Arts, 1979; The Antarctic Medal, Washington, D.C., 1979; National Endowment for the Arts Resident Artist in Ohio, 1976-77; National Science Foundation Artist-in-the-Antarctic, 1976-77; National Endowment for the Arts Resident Artist in Montana, 1975-76



Short-Term Artists





LAWRENCE ACKERLEY

Residence

Cloquet, Minnesota

Born

1951, St. Paul, Minnesota

Education

M.F.A. in Ceramics, Montana State University, Bozeman, Montana, 1983

M.A. in Ceramics, University of Wisconsin, Superior, Wisconsin, 1981

B.S. in Art Education, University of Wisconsin, River Falls, Wisconsin, 1977

One-Artist Exhibitions Include

1983: *Movement and Energy*, Artifacts Gallery, Bozeman, Montana

Gallery Affiliations

Artifacts Gallery, Bozeman, Montana; Yellowstone Art Center, Billings, Montana

NINA ALEXANDER

Residence

Bozeman, Montana

Born

1941, Boston, Massachusetts

Education

M.A. in Education, Montana State University, Bozeman, Montana, 1985

B.A., Sarah Lawrence College, Bronxville, New York, 1963

Also studied sculpture at Pratt Institute, Brooklyn, New York, 1963,
and photography with Lisette Modell,
Emmet Gowin, and Mark Cohen.

One-Artist Exhibitions Include

1987: Yellowstone Art Center, Billings, Montana

1978: Ketterer Art Center, Bozeman, Montana

1977: Princeton University, Princeton, New Jersey

Group Exhibitions Include

1988: Minneapolis College of Art and Design, Minneapolis, Minnesota

1986: Paris Gibson Square Center for Contemporary Art, Great Falls, Montana

1984: Wyoming State Museum, Cheyenne, Wyoming

1983: Sweet Pea Juried Show, Bozeman, Montana

1981-82: Montana Institute of the Arts Traveling Show

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

1978-79: Montana Institute of the Arts Traveling Show

1978: Montana State University, Bozeman, Montana

1976: Susan Caldwell Gallery, New York, New York; Metropolitan Museum of Art, New York, New York

1975: New Jersey State Museum, Trenton, New Jersey

Gallery Affiliation

Pace/MacGill Gallery, New York, New York



untitled. 1983
photograph
8 x 10 inches, contact print

RUDY AUTIO

Residence

Missoula, Montana

Born

1926, Butte, Montana

Education

M.F.A. in Fine Arts, Washington State University, Pullman, Washington, 1952

B.S. in Applied Art, Montana State University, Bozeman, Montana, 1950

One-Artist Exhibitions Include

1987: *Rudy, Lela & Chris Autio*, DeWeese Gallery, Bozeman, Montana

1985: *Tapestry and Ceramics*, Applied Arts Museum, Helsinki, Finland

1983: *Retrospective*, Montana Historical Society Museum, Helena, and Yellowstone Art Center, Billings, Montana, and American Crafts Museum, New York, New York; *Ceramics*, Impressions Gallery, Boston, Massachusetts; Morgan Gallery, Kansas City, Missouri

1982: Garth Clark Gallery, Los Angeles, California

1981: Arabia Myymala Gallery, Helsinki, Finland

Group Exhibitions Include

1986-88: *American Ceramics in Scandinavia*, Helsinki, Finland and Stockholm, Sweden

1987: *Clay Revisions*, Seattle Art Museum, Seattle, Washington;

Contemporary American Ceramics, National Museum of Modern Art, Seoul, Korea

1979: *Chinuchi-Shimbum Invitational*, Japan

1975: *Ceramics National Invitational*, Syracuse, New York

1963-64: *USIA International*, London, England and Prague, Czechoslovakia

Public Collections Include

Renwick Gallery, Smithsonian Institution, Washington, D.C.; Brooklyn Art Museum, Brooklyn, New York; Archie Bray Foundation, Helena, Montana; Henry Gallery, Seattle, Washington; Portland Art Museum, Portland, Oregon; Justice Building/Montana State Library, Helena, Montana; Performing Arts/Radio/Television Building, University of Montana, Missoula, Montana

Awards Include

Distinguished Scholar Award, University of Montana, Missoula, Montana, 1984; National Endowment for the Arts Award, 1981; Montana Governor's Award for the Arts, 1981; NCECA Award, 1980; American Crafts Council Award, 1978; Tiffany Award, 1963

Gallery Affiliations

Dorothy Weiss Gallery, San Francisco, California; Leedy-Voukos Gallery, Kansas City, Missouri; Traver-Sutton Gallery, Seattle, Washington; Morgan Gallery, Shawnee, Missouri; Garth Clark Gallery, Los Angeles, California; Exhibit A, Chicago, Illinois



Drum Lummond Ladies with Lippizano. 1983
porcelain covered vessel
photo: Bruce Rose

JOHN BARSNESS

Residence

Bozeman, Montana

Born

1947, Edgerton, Wisconsin

Education

M.F.A. in Ceramics, University of Wisconsin, Madison, Wisconsin, 1972

Brooklyn Museum Art School, Brooklyn, New York, 1970

B.F.A. in Art, University of Montana, Missoula, Montana, 1969

One-Artist Exhibitions Include

1978: First National Bank, Missoula, Montana;

University Center Gallery, University of Montana, Missoula, Montana

1974: Edgewood College, Madison, Wisconsin



Bison at Yellowstone Lake, 1983

Group Exhibitions Include

1988: *Danforth Invitational*, Livingston, Montana

1985: Gallery '85 Invitational, Billings, Montana

1981: *Northern Rockies Regional*, Sheridan, Wyoming

1976: *New PhotoGraphics*, Central Washington State College, Ellensburg, Washington

1972: Texas Fine Arts Association, Austin, Texas; *15th Annual Sydney International*, Sydney, Australia

Public Collections Include

International Guest House, Beijing, People's Republic of China; Wisconsin Historical Society, Madison, Wisconsin; Fort Richardson Museum, Anchorage, Alaska

Awards Include

Max Beckmann Scholarship, 1969; Sibley Award, 1969

KEN BOVA

Residence

Bozeman, Montana

Born

1953, Houston, Texas

Education

M.F.A., Montana State University, Bozeman, Montana, 1980

University of Houston, Houston, Texas, 1976-77

B.F.A., Sam Houston State University, Huntsville, Texas, 1975

University of New Mexico, Albuquerque, New Mexico, 1971

One-Artist Exhibitions Include

1988: Artifacts Gallery, Bozeman, Montana

1987: Society of Arts and Crafts, Boston, Massachusetts

1981: Gardiner Art Gallery, Oklahoma State University, Stillwater, Oklahoma

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

1976: *Dimension Houston XI*, Art League of Houston, Houston, Texas

Group Exhibitions Include

1987: Sweet Pea '87, juried, Beall Park Art Center, Bozeman, Montana;

Group Invitational, Gallery 500, Elkins Park, Pennsylvania; *Metalsmithing/Western USA*,

Missoula Museum of the Arts, Missoula, Montana

1986: Three Person Show, Society of Arts and Crafts, Boston, Massachusetts; Gallery 500,

Elkins Park, Pennsylvania

1985: Elaine Potter Gallery, San Francisco, California

1983: *New Directions in American Jewelry*, Carol Hooberman Gallery, Birmingham, Michigan

1982: Sebastian-Moore Gallery, Denver, Colorado

1981: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

Awards Include

Montana Arts Council Individual Artists Fellowship, 1985; SHARE Program Participant, Montana Institute of the Arts,

1984; Honorable Mention, Ornament Awards 1982, *Ornament* Magazine; Creative Research and Development Grant,

Montana State University, Bozeman, Montana, 1980

Gallery Affiliations

Artifacts Gallery, Bozeman, Montana; Gallery 500, Elkins Park, Pennsylvania; Elaine Potter Gallery, San Francisco, California; Culler Concepts, Inc., Irving, Texas



Pin

sterling, abalone, wood, silk, bone,
14k gold, paint, hand-made paper
approx. 3 1/2 x 2 inches

MARK BROWNING

Residence

Grand Forks, North Dakota

Born

1946, Miles City, Montana

Education

Self-taught

One-Artist Exhibitions Include

1985: Custer County Art Center, Miles City, Montana
1984: Rourke Gallery, Moorhead, Minnesota; North Dakota Gallery Tour, traveling exhibition for North Dakota, Plains Art Museum, Moorhead, Minnesota
1983: Talley Gallery, Bemidji State University, Bemidji, Minnesota; 5th Avenue Gallery, St. Cloud, Minnesota
1981: Yellowstone Art Center, Billings, Montana; Gallery 16, Great Falls, Montana
1980: Lewistown Art Center, Lewistown, Montana
1978-79: Custer County Art Center, Miles City, Montana

Group Exhibitions Include

1988: Minot Art Gallery, Minot, North Dakota
1986: *20 Artists of North Dakota*, traveling exhibition for North Dakota, Plains Art Museum, Moorhead, Minnesota
1985: *A Room with a View*, Zaner Gallery, Rochester, New York; *Winners All*, MonDak Heritage Center, Sidney, Montana; *Primal Plastic Pool*, Missoula Museum of the Arts, Missoula, Montana; *The Americans are Coming*, Warehouse Artworks, Winnipeg, Manitoba, Canada
1983: Midwest Watercolor Society, Minnesota and Wisconsin
1982-83: Watercolor USA, Springfield, Missouri
1980: Midwest Watercolor Society, Minnesota and Wisconsin; American Watercolor Society, New York, New York
1979: National Watercolor Society, Palm Springs, California; Llano Estacado, Hobbs, New Mexico
1978: National Watercolor Society, California
1977: Midwest Watercolor Society, Minnesota and Wisconsin

Public Collections Include

Plains Art Museum, Moorhead, Minnesota; University of North Dakota, Grand Forks, North Dakota; Custer County Art Center, Miles City, Montana; Pillsbury Company, St. Paul, Minnesota

Awards Include

3rd Purchase Award, *24th Midwestern Invitational*, Rourke Gallery, Moorhead, Minnesota, 1983; Best of Show, *Fargo Regional Art Show*, Fargo, North Dakota, 1982; Honorable Mention, *22nd Red River Exhibition*, Plains Museum, Moorhead, Minnesota, 1982; Purchase Selection, Pillsbury Company, 1981; Signature Member of Midwest Watercolor Society

Gallery Affiliations

Groveland Gallery, Minneapolis, Minnesota; Rourke Gallery, Moorhead, Minnesota; Browning Arts, Grand Forks, North Dakota



untitled (den). 1986
watercolor
34 x 36 centimeters

DEBORAH BUTTERFIELD

Residence

Bozeman, Montana

Born

1949, San Diego, California

Education

M.F.A. in Art, University of California, Davis, California, 1973

B.A. in Art, University of California, Davis, California, 1972

Skowhegan School of Painting and Sculpture,

Skowhegan, Maine, 1972

One-Artist Exhibitions Include

1987: DeWeese Gallery, Bozeman, Montana

1986: Contemporary Art Center, Honolulu, Hawaii;

Edward Thorp Gallery, New York, New York

1985: Ohio State University Gallery of Fine Art, Columbus, Ohio;

Fuller Goldeen Gallery, San Francisco, California

1983: Southeastern Center for Contemporary Art,

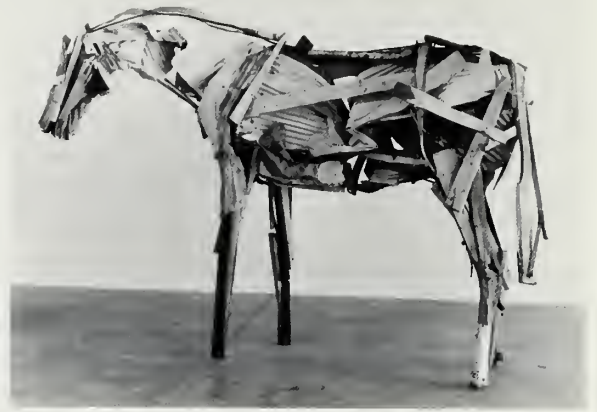
Winston-Salem, North Carolina

1982-83: ARCO Center for Contemporary Art, Los Angeles, California

1982: *Concentrations VII, Deborah Butterfield*, Dallas Museum of Fine Arts, Dallas, Texas

1981: *Deborah Butterfield: Jerusalem Horses*, Israel Museum, Jerusalem, Israel

1978: O.K. Harris Gallery, New York, New York; Hansen Fuller Gallery, San Francisco, California



Palomino. 1981
metal, wood
76 x 97 x 50 inches

Group Exhibitions Include

1987: *The Call of the Wild: Animal Themes in Contemporary Art*, Museum of Art, Rhode Island School of Design, Providence, Rhode Island; Whitney Museum, Philip Morris, Sculpture Court, New York, New York; *The New Museum Tenth Anniversary Benefit Auction 1987*, New Museum of Contemporary Art, New York, New York; *One Exhibition/Two Galleries*, Gallery Paule Anglim and Janet Steinberg Gallery, San Francisco, California; *The Eloquent Object*, Philbrook Museum of Art, Tulsa Oklahoma

1986: *The New West*, Colorado Springs Fine Arts Center, Colorado Springs, Colorado; *Third Western States Exhibition*, Brooklyn Museum, Brooklyn, New York; *Butterfield/Buck: A Collaboration*, Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania

1985: *Iowa Collects*, Des Moines Art Center, Des Moines, Iowa; *Body and Soul: Aspects of Recent Figurative Sculpture*, Contemporary Arts Center, Cincinnati, Ohio

1984: *A Celebration of American Women Artists, Part II: the Recent Generation*, Sidney Janis Gallery, New York, New York; *Stars*, Fuller Goldeen Gallery, San Francisco, California

1983: *A Midsummer's Night Dream*, Security Pacific Plaza, Los Angeles, California

1982: *Sculptors at the University of California at Davis: Past and Present*, Richard L. Nelson Gallery, University of California, Davis, California; *100 Years of California Sculpture*, Oakland Museum, Oakland, California; *First Annual Wild West Show*, Alberta College of Art Gallery, Alberta, Canada

1981: *The Animal Image: Contemporary Objects and the Beast*, Renwick Gallery, Smithsonian Institution, Washington, D.C.

1980: *Painting and Sculpture Today 1980*, Indianapolis Museum of Art, Indianapolis, Indiana

1979: *Eight Sculptors*, Albright-Knox Art Gallery, Buffalo, New York; *The Decade in Review: Selections from the 1970s*, Whitney Museum of American Art, New York, New York

Public Collections Include

Atlantic Richfield Company, Los Angeles, California; Israel Museum, Jerusalem, Israel; Whitney Museum of American Art, New York, New York; San Francisco Museum of Art, San Francisco, California; Milwaukee Art Center, Milwaukee, Wisconsin; Walker Art Center, Minneapolis, Minnesota

Awards Include

National Endowment for the Arts Individual Artist Fellowship, 1980; John Simon Guggenheim Memorial Fellowship, 1980; Individual Artist Fellowship, National Endowment for the Arts, 1977

Gallery Affiliations

O.K. Harris Gallery, New York, New York; Fuller Goldeen Gallery, San Francisco, California; Zolla/Lieberman Gallery, Chicago, Illinois; Gallerie Zwirner, Cologne, West Germany

WENDY CLARKE

Residence

New York, New York

Born

1944, Baltimore, Maryland

Education

Sarah Lawrence College, New York, New York, 1970–72

Goddard College, Plainfield, Vermont, 1962–63

Art Students League, New York, New York

Grande Chaumier, Paris, France

One-Artist Exhibitions Include

1981 and 1978: *The Love Tapes*, Museum of Modern Art, New York, New York, Wadsworth Atheneum, Hartford, Connecticut, and

Los Angeles Institute for Contemporary Art, Los Angeles, California

1976: Whitney Museum of American Art, New York, New York

Group Exhibitions Include

1983: *Video Rotation*, Artpark, Lewiston, New York

1981: *Totem*, Bumpershoot Festival, Seattle, Washington; *The Love Tapes*, United States Video Festival, Salt Lake City, Utah; National Video Festival, Kennedy Center for the Performing Arts, Washington, D.C.;

Festival Mondial du Theatre, Nancy, France

1980: Blackhole Ski Jump, Olympic Games, Lake Placid, New York

1979: *American Film Festival*, New York, New York

Public Collections Include

Museum of Modern Art, New York, New York; Wadsworth Atheneum, Hartford, Connecticut; New York Public Library, New York, New York

Awards Include

National Endowment for the Arts, 1983; Corporation for Public Broadcasting, 1982; National Endowment for the Arts, 1980; New York State Council on the Arts, 1980; Rockefeller Foundation, 1980; New York State Council on the Arts, 1979, 1980; Rockefeller Foundation, 1979; National Endowment for the Arts, 1975

Gallery Affiliation

Electronic Arts Intermix, New York, New York



from *The Love Tapes*. 1978–80
video

CRAIG CHURRY

Residence

Shamokin, Pennsylvania

Born

1951, Wilkes-Barre, Pennsylvania

Education

Bread Loaf Writers' Conference, Middlebury College, Middlebury, Vermont, 1977

University of Montana, Missoula, Montana, 1973–75

Nebraska Western College, Scottsbluff, Nebraska, 1971–72

Hiram Scott College, Scottsbluff, Nebraska, 1969–70

Published Chapbooks Include

1984: *Floating Dust*, Two Magpie Press, Kendrick, Idaho

1981: *Against the Black Wind*, Two Magpie Press, Kendrick, Idaho; *Janus Peeking*, Calliopea Press, Santa Rosa, California

Published In Anthologies

1981: Broadside Series, Two Magpie Press, Kendrick, Idaho

1980: *Invisible City* and *American Poetry Anthology*, San Francisco, California

1979: *Where We Are: Montana Poets Anthology*, Missoula, Montana

Published in Periodicals

Montana Gothic, Missoula, Montana; *Scratchgravel Hills*, Helena, Montana; *Borrowed Times*, Missoula, Montana; *Gilt-Edge*, Missoula, Montana; *New Series*, Missoula, Montana; *Blue Light Review*, Helena, Montana; *Zetesis*, Helena, Montana

Awards Include

Virginia Center for Creative Arts Residency Fellowship, 1983; First Book Award, Montana Arts Council, 1980

Volcano Mountain

(for the 5th Ward kids)

Walking the coal train rails,
on a tour with my small friends
from the Fifth Ward:

"You wanna watch our tv in the creek?"

So we do, from the roundhouse bridge—
the rusted scrap of an old television set
smashed into the creek and eaten away
by the brown sulfur water.

"That's our window we play bush-house through."

And we crawl on our hands over glass
and sharp cinder stones,
through a busted-out wood frame,
into a hole hacked through the center
of a briar-berry patch.

The sandpit is a huge mound
at the concrete plant, full of fleas,
we all dive off the yellow shed roof
into and roll...

You'd think this whole area a bombed-out
mine disaster if it weren't for the games
these kids make up to play in the ruins.

How many tons of slag and broken glass
we skid down screaming "Thar She Blows!"?

Glass bottles the bigger kids pelt with shale
when they play "Take This You Son-a-Bitch".

THOMAS COOK

Residence

Wilsall, Montana

Born

1950, Faribault, Minnesota

Education

B.S. in Motion Picture and Television Production, Montana State University, Bozeman, Montana, 1976

B.S. in Professional Design, Montana State University, Bozeman, Montana, 1973

Also studied in Florence, Italy and Eindhoven, Holland, summer 1971, Cooperative Extension Service, Montana State University, Bozeman, Montana

Art/Film Showings Include

Toward a Radical Sense-ability, Portland Art Museum, Portland, Oregon; Hirshhorn Museum, Washington, D.C.; American Film Institute, Washington, D.C.; Focal Point Media Center, Seattle, Washington; Boise Gallery of Art, Boise, Idaho; Bumpershoot Film Festival, Seattle, Washington; U.S. Film and Video Festival, Salt Lake City, Utah; University of Oregon, Eugene, Oregon; Salem Art Association, Salem, Oregon

Eclipse, Portland Art Museum, Portland, Oregon; Hirshhorn Museum, Washington, D.C.; Focal Point Media Center, Seattle, Washington; Bumpershoot Film Festival, Seattle, Washington

Awards Include

Honorable Mention, *A.B. Guthrie's Vanishing Paradise*, 12th Annual Northwest Film and Video Festival, 1984; Cine Golden Eagle Award, *A.B. Guthrie's Vanishing Paradise*, Washington D.C., 1984; Montana Addy Award, Best TV Commercial in the \$1,500 Category, 1986; Montana Living History Video Series, Cultural and Aesthetic Projects grant from State of Montana, 1986-88; Cash Prize and Honorable Mention for the film, *Toward a Radical Sense-ability*, 9th Annual Northwest Film and Video Festival, Portland Art Museum Portland, Oregon, 1981; Northwest Representative, *Man and Water*, 11th Annual Best-of-the-Northwest Competition and Film makers Seminar, Seattle, Washington, 1978; Merit Award, *We are Water*, Athen's International Film Festival, 1978; Cine Golden Eagle Award, *We are Water*, 1977

FERNANDA D'AGOSTINO

Residence

Portland, Oregon

Born

1950, Trenton, New Jersey

Education

M.F.A. in Ceramics, University of Montana, Missoula, Montana, 1984

B.S. in Special Education, Trenton State College, Trenton, New Jersey, 1973

George Washington University, Washington, D.C., 1968–70

One-Artist Exhibitions Include

1986: *In Bocca Al Lupo*, Yellowstone Art Center, Billings, Montana

1985: *Myth Makers*, Hockaday Center for the Arts, Kalispell, Montana

1984: Tom Herzog Gallery, Butte, Montana

1983: *Red/Black Series*, performance, University of Montana, Missoula, Montana;

The Birth Piece, performance, Valley Dance Studio, Missoula, Montana

1982: *Castelcastagno*, performance, Urban I Renewal, Missoula, Montana; *Eye to Eye*, University Center Gallery, Missoula, Montana; *Living Doll*, performance, New York, New York

1981: *Confessions of a Mask*, Sometime Gallery, Missoula, Montana

Group Exhibitions Include

1988: *East Meets West*, Contemporary Crafts, Portland, Oregon

1987: *Frontiers in Fiber*, United States State Department Touring Exhibition of Asia; *Introductions 87*, Museo Italo Americano, San Francisco, California; *Erotics 87*, Northwest Artists Workshop, Portland, Oregon; *Art/Aids*, Northwest Artists Workshop, Portland, Oregon

1986: *The Rain Show*, Hoffman Gallery, Portland, Oregon; *Third Western States Biennial*, Brooklyn Museum of Art, Brooklyn, New York

1985: *Art Quest '85*, University Art Museum, California State University, Long Beach, California; *Third Western States Biennial*

1984: *Introspectives*, national exhibition of autobiographical works by women artists, Pyramid Arts Center, Rochester, New York; *Mostra '83*, Cortona, Italy

1983: *New Work in Clay*, Center Gallery, Missoula, Montana; *Animal Magnetism*, performance, Paris Gibson Square, Great Falls, Montana; *Passion Show*, Carlos' One Night Stand, Missoula, Montana

1982: *Passion Show*, Carlos' One Night Stand, Missoula, Montana; *Xerox Show*, Urban Renewal, Missoula, Montana

1980–83: various student shows, Gallery of Visual Arts and University Center Gallery, University of Montana, Missoula, Montana

Public Collections

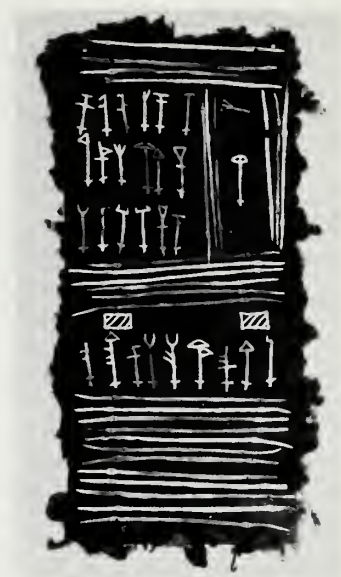
Princeton Day School, Princeton, New Jersey

Awards Include

Finalist, Rome Prize Fellowship, 1987; Individual Fellowship, Oregon Arts Council, 1987; Second Place Award, fibers, *Art Quest*, 1985; Montana Arts Council Individual Artists Fellowship, 1984; Big Sky Biennial Crafts Cash Award, 1984; Art Purchase Award, Princeton Day School, 1968

Gallery Affiliation

Art Phase



A Message from Newspaper Rock
hand-made felt, ceramic-primitive fired
36 x 12 inches

GENNIE DeWEESE

Residence

Bozeman, Montana

Born

1921, Indianapolis, Indiana

Education

Video Workshop, University of Idaho, Moscow, Idaho, 1974

Work toward M.A. in Art, Montana State University, Bozeman, Montana, 1961–62

Education courses, University of Michigan, Ann Arbor, Michigan, 1942

B.F.A., Ohio State University, Columbus, Ohio, 1942

One-Artist Exhibitions Include

1988: *Self-Portrait Show*, Danforth Gallery, Livingston, Montana

1985: Paris Gibson Square, Great Falls, Montana

1983: Montana State University Art Library, Bozeman, Montana

1981: Sandpiper Gallery, Cannon Beach, Oregon; Artifacts Gallery, Bozeman, Montana

1978: Yellowstone Art Center, Billings, Montana

1967: White Chapel, Bozeman, Montana



photo of artist, 1988

Group Exhibitions Include

1988: *Past Experience–Future Visions*, Paris Gibson Square, Great Falls, Montana;

Parker-Blake, Inc., Denver, Colorado

1987: Janet Sternberg/Paule Anglim Galleries, San Francisco, California

1986: *Annual Women's Show*, Black Orchid Gallery, Butte, Montana; Northcutt Gallery, Eastern Montana College, Billings, Montana

1985: Yellowstone Art Center Auction, Billings, Montana; *Annual Women's Show*, Black Orchid Gallery, Butte, Montana; Paris Gibson Square, Great Falls, Montana; *Third Annual Northern Rockies Exhibition*, Sheridan, Jackson Hole, and Cheyenne, Wyoming

1984: Yellowstone Art Center Auction, Billings, Montana; *Third Annual Northern Rockies Exhibition*, Sheridan, Jackson Hole, and Cheyenne, Wyoming; Sweet Pea Festival, Bozeman, Montana

Public Collections Include

Medical Arts Center, Bozeman, Montana; Northwest Bank, Billings, Montana; Ninth Federal Reserve Bank, Minneapolis, Minnesota; First National Bank, Billings, Montana; Idaho First National Bank, Boise, Idaho; Justice Building/Montana State Library, Helena, Montana

Awards Include

Merit Award, Painting Show, Richland, Washington, 1987; Best of Show, *Montana Images*, Butte, Montana, 1982;

Purchase Prize, *Two X Two Show*, Kalispell, Montana, 1981

ROBERT DeWEESE

Residence

Bozeman, Montana

Born

1920, Troy, Ohio

Education

M.F.A., University of Iowa, Iowa City, Iowa, 1948

B.S., Ohio State University, Columbus, Ohio, 1942

One-Artist Exhibitions Include

1984: *Wolny's Hill*, School of Art, Montana State University, Bozeman, Montana

1982: *Art in the Atrium*, Billings Gazette Building, Billings, Montana

1979: *Robert DeWeese, Work since 1949*, retrospective, School of Art, Montana State University, Bozeman, Montana

1976: *Drawings*, Cornish School of Allied Arts, Seattle, Washington

1973: *Robert DeWeese, Recent Work*, Ketterer Art Center, Bozeman, Montana

1966: One-man Exhibit, Hilltop Gallery, Butte, Montana

Group Exhibitions Include

1986: Two-person show with Gennie DeWeese, DeWeese Gallery, Bozeman, Montana; Two-man Show with

Joshua DeWeese, Bridge Street Gallery, Big Fork, Montana

1985: *Family Exhibition*, DeWeese Gallery, Bozeman, Montana; Invitational Show with Gennie and Joshua DeWeese, Northcutt Gallery, Eastern Montana College, Billings, Montana

1983: Two-person Exhibition with Pat Zentz: Artifacts Gallery, Bozeman, Montana; Two-person Exhibition with Jessie Wilber, *Drawings about Paris*, Yellowstone Art Center, Billings, Montana

1976: Two-person Exhibition with Gennie DeWeese, Great Falls, Montana; Two-person Exhibition with Kim Reineking, Danforth Gallery, Livingston, Montana

1975: Cheney, Washington; Lewistown, Montana

1966: Billings, Montana

1961-63, 1965: *Northwest Printmakers*, Henry Gallery, University of Washington, Seattle, Washington

1958: *Six Montana Artists*, Loggia Gallery, The Attic, San Francisco, California

1956: *Paintings, Prints and Drawings*, Saginaw Museum, Saginaw, Michigan

1954: *Paintings, Prints and Drawings*, Montana Museum, Helena, Montana

1953-1962: Northwest Annuals, Seattle Art Museum, Seattle, Washington

Public Collections Include

Butler Institute of Art, Youngstown, Ohio; Emmanuel Episcopal Church, Miles City, Montana; Henry Gallery, University of Washington, Seattle, Washington; Ninth Federal Reserve Bank, Minneapolis, Minnesota; Montana State Historical Society, Helena, Montana; Yellowstone Art Center, Billings, Montana

Awards Include

First Place, *Fourth Annual Northern Rockies Exhibition*, juried, Sheridan, Casper, Cheyenne, Wyoming, 1984; Sweet Pea Festival, Bozeman, Montana, 1979-81, 1983-85; Honorable Mention, *Survey 69*, University of Montana, Missoula, Montana, 1969; First Prize, St. Margaret's Religious Guild Art Exhibition, Miles City, Montana, 1964; Purchase Prizes, *Northwest Printmakers*, Seattle, Washington, 1961-63; Second Prize, *13th Annual Pacific Northwest Art Exhibition*, Spokane, Washington, 1959



Ghost Ties. 1988
mixed media
20 x 20 inches

CLARICE DREYER

Residence

Bozeman, Montana

Born

1946, Missoula, Montana

Education

M.A., M.F.A., University of California, Berkeley, California, 1981

B.A., Montana State University, Bozeman, Montana, 1979

One-Artist Exhibitions Include

1983: Touchstone Visual Arts Center, Spokane, Washington;
Paris Gibson Square, Great Falls, Montana; Off the Wall Gallery,
Missoula, Montana; Eaton/Shoen Gallery, San Francisco, California

1982: Yellowstone Art Center, Billings, Montana

1981: Eaton/Shoen Gallery, San Francisco, California

Group Exhibitions Include

1983: *Food for the Soup Kitchens*, Fashion Moda, New York, New York;
Constructions, San Francisco International Airport, San Francisco, California;

1984-*A Preview*, Ronald Feldman Gallery, New York, New York

1982: *Women and the Environment*, Missoula Museum of the Arts, Missoula, Montana; *Artists Furniture*, San Francisco International Airport, San Francisco, California

1981: *Selections Eaton/Shoen's First Year*, San Francisco, California; *Fourth Season Opening*,

San Francisco Museum of Modern Art Rental Gallery, San Francisco, California; *Prize Winners Exhibition*, University of California at Berkeley, Berkeley, California

1980: *Invitational Exhibition*, International Sculpture Conference, Baltimore, Maryland; *Prize Winners Exhibition*, University of California, Berkeley, California

Public Collections Include

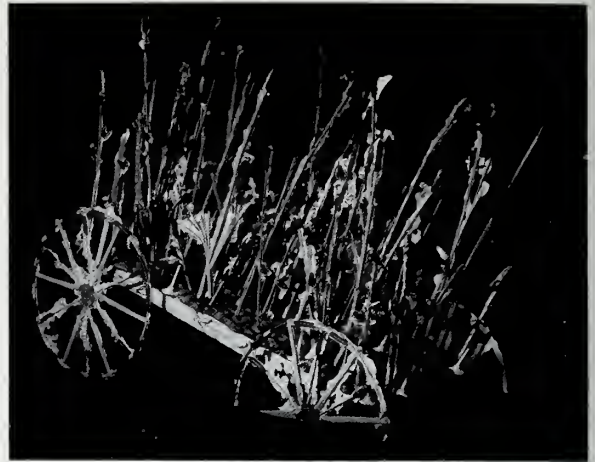
Washington State Arts Commission, Art in Public Places, Spokane, Washington; Justice Building/Montana State Library, Helena, Montana

Awards Include

National Endowment for the Arts, Sculpture Fellowship, 1983; Individual Artist Fellowship, Montana Arts Council, 1983; Commission Grant, Washington State, 1983; Eisner Award, 1981; Interpace Scholarship, 1980; Stanley M. Tasheira Scholarship, 1980; James Phelan Scholarship, 1980; Anne Bremmer Prize, 1980

Gallery Affiliations

Eaton/Shoen Gallery, San Francisco, California; Ronald Feldman Fine Arts Inc., New York, New York



Night Light. 1982
cast aluminum, paint
8 1/2 x 5 x 9 feet
photo: Don Pilotte

KEN B. EDWARDS

Residence

Lewistown, Montana

Born

1948, Bozeman, Montana

Education

Study of Japanese Arts and Pottery in Japan

University of Puget Sound, Tacoma, Washington, 1974

Graduate study with Carlton F. Ball, University of Puget Sound,
Tacoma, Washington, 1971-73

A.A., High-Line Junior College, Seattle, Washington, 1970

One-Artist Exhibitions Include

1987: Gallery 16, Great Falls, Montana

1986: Paris Gibson Square, Great Falls, Montana; Gallery 16,
Great Falls, Montana

1983-1985: Gallery 16, Great Falls, Montana

1982: Ketterer Gallery, Bozeman, Montana;

Gallery 16, Great Falls, Montana

1981: Gallery 16, Great Falls, Montana

1980: Gallery 85, Billings, Montana; Ketterer Gallery, Bozeman, Montana;

Gallery 16, Great Falls, Montana

1979: Gallery 85, Billings, Montana; Custer County Art Center, Miles City, Montana

1978: Gallery 16, Great Falls, Montana; Ketterer Gallery, Bozeman, Montana; Gallery 85, Billings, Montana

1977: Gallery 16, Great Falls, Montana

1976: Ketterer Gallery, Bozeman, Montana; Gallery 16, Great Falls, Montana

1975: Gallery 16, Great Falls, Montana; Ketterer Gallery, Bozeman, Montana

1974: C. M. Russell Gallery, Great Falls, Montana



photo of artist

Group Exhibitions Include

Montana Institute of the Arts Traveling Show, 5 years

Public Collections Include

C. M. Russell Museum, Great Falls, Montana

Awards Include

Best of Show, *Lewistown Art Auction*, Lewistown, Montana, 1988; First and Second Place in pottery, Coeur d'Alene, Idaho, 1980; Best of Show, Custer County Art Center, Miles City, Montana, 1978

LAWRENCE E. EICK

Residence

Missoula, Montana

Born

1947, Endicott, New York

Education

B.F.A. in Crafts Design, University of Montana,
Missoula, Montana, 1975

Sterling College, Sterling, Kansas, 1970

Group Exhibitions Include

1981: *Fiber Invitational*, Bellevue Art Museum,
Bellevue, Washington

1980: *Fiber Confabulation*, Oregon School of Arts/Crafts,
Portland, Oregon

1978: Two-person Show, Lewistown Art Center,
Lewistown, Montana; *Crafts at Christmas*, Boise Gallery of Art,
Boise, Idaho

1977: Three-person Show, Copper Village Art Center, Anaconda, Montana;
Fibers Exhibition, Hockaday Center for the Arts, Kalispell, Montana

1974: Two-person Show, University Center Gallery, University of Montana,
Missoula, Montana

1973: *Crafts and Craftsmen*, C.M. Russell Museum, Great Falls, Montana; *Bodycraft*, Portland Art Museum,
Portland, Oregon

1971: *Crafts Invitational*, Cheney Cowles Memorial Museum, Spokane, Washington

Public Collections Include

University Center, University of Montana, Missoula, Montana; Kitsap School District, Port Orchard, Washington

Awards Include

Art in Public Places, Washington State Arts Commission, 1983; Purchase Award, C.M. Russell Museum,
Great Falls, Montana, 1973



Billing's Suite III
hand-made papers, string
16 x 16 1/2 inches
photo: John Schulman

NANCY N. ERICKSON

Residence

Missoula, Montana

Born

1935, Toledo, Ohio

Education

M.F.A. in Painting, University of Montana, Missoula, Montana, 1969

M.A. in Painting, University of Montana, Missoula, Montana, 1968

M.S. in Nutrition, University of Iowa, Iowa City, Iowa, 1962

B.A. in Zoology, University of Iowa, Iowa City, Iowa, 1957

Carleton College, Northfield, Minnesota, 1953-56

One-Artist Exhibitions Include

1987-88: *More Than Human*, traveling exhibition, Oakville Galleries, Centennial, Oakville, Ontario, Canada

1985: Castle Gallery, Billings, Montana; Black Orchid Gallery, Butte, Montana; Seastar Gallery, Big Fork, Montana

1984: White Bird Gallery, Cannon Beach, Oregon

1981: Missoula Museum of the Arts, Missoula, Montana; Paris Gibson Square, Great Falls, Montana

1975: University Center, University of Montana, Missoula, Montana

1972-73: Tour Arizona, Arizona Commission on Arts and Humanities

Group Exhibitions Include

1988: *Quilts Not to Sleep With*, Wilson Arts Center, Rochester, New York;

Quilts and Coverups, Louisville Art Gallery, Louisville, Kentucky; The Arts in Company, Kalispell, Montana; *Art as Political Vision*, Brunswick Contemporary Art Center, Missoula, Montana; *The Manipulated Thread*, Missoula Museum of the Arts, Missoula, Montana; *2nd Invitational Nude Show*, Castle Gallery, Billings, Montana; *Works of Heart*, Cheney Cowles Memorial Museum, Spokane, Washington; Linda Hodges Gallery, Seattle, Washington; *Self-Portraits*, Danforth Gallery, Livingston, Montana

1987: *Fibers and Form/A Northwest Showcase*, Seattle Center, Seattle, Washington

1986: *Northwest Juried 86*, Cheney Cowles Memorial Museum, Spokane, Washington

1985: Denver Art Museum Contemporary Art Auction, Denver, Colorado

1983-85: *Quilt National '83*, American Craft Museum, New York, New York

1984: *Fine Contemporary Quilts*, Concept Art Gallery, Pittsburgh, Pennsylvania

1983: *Breaking with Tradition*, North American Show, Oakville, Ontario, Canada

1981-82: *Contemporary Quilting: A Renaissance*, traveling exhibition, University of Wisconsin, Greenbay, Wisconsin;

On the Surface: Art Fabric of the '80s, Vancouver, British Columbia, Canada

1981: *Jubilee 50*, National All Media Craft Show, Concord, New Hampshire

1980: *Great American Quilt Show*, Omaha, Nebraska

Public Collections Include

Washington State Art in Public Places, Walla Walla, Washington; Missoula Museum of the Arts, Missoula, Montana; Chester Fritz Library, University of North Dakota, Grand Forks, North Dakota

Awards Include

Honorable Mention, *13th Biennial National Art Exhibition*, 1983; Merit Award, *Craft Range Catalog*, 1982;

Merit Award, national show, *Innovations in Fiber II*, Denver, Colorado, 1982



The Guardians of Fiery Mountain. 1982
painted velvets, satins, cottons
machine appliqued
90 x 77 inches
photo: John Schulman

EDITH FREEMAN

Residence

Billings, Montana

Born

Montana

Education

Eastern Montana College, Billings, Montana
Instituto de Allende, Mexico

One-Artist Exhibitions Include

1984: Wittenburg University, Springfield, Ohio
1983: Yellowstone Art Center, Billings, Montana
1975: Merrick Art Gallery, Pennsylvania
1974: Eastern Montana College, Billings, Montana
1972: Mankato State College, Mankato, Minnesota

Group Exhibitions Include

Color Print USA, Lubbock, Texas; 14th and 17th Print and Drawing,
Oklahoma City, Oklahoma; *Mat Media*, Dickinson, North Dakota;
14th Print and Drawing, Grand Forks, North Dakota

Public Collections Include

Eastern Montana College, Billings, Montana; C.M. Russell Gallery, Great Falls, Montana; Yellowstone Art Center, Billings, Montana; Merrick Art Gallery, Pennsylvania



photo of artist

JIM GARRY

Residence

Big Horn, Wyoming

Born

1947, Taylor, Texas

Education

M.S., University of Michigan, Ann Arbor, Michigan, 1975

B.S., University of Michigan, Ann Arbor, Michigan, 1970

Included in Anthology

"... you know that Wyoming will be your new home." Songs and stories of Wyoming Settlement, 1985, 1986

Awards Include

Individual Humanist of the Year, Wyoming State Humanities Council;
Old West Trail Foundation



photo of artist

Residence

Livingston, Montana

Born

1950, Milwaukee, Wisconsin

Education

Post Graduate studies, Montana State University, Bozeman, Montana, 1983
B.S. in Art Education, University of Wisconsin, Madison, Wisconsin, 1974
Penland School of Crafts, North Carolina, 1973
American University, Washington, D.C., 1970
Syracuse University, Syracuse, New York, 1969

One-Artist Exhibitions Include

1979: *Niki Glen, Butte Mural Project*, mural scale drawings and work drawings, Arts Chateau, Butte, Montana

Major Mural Works Include

1984: *Valley of Flowers*, Main and Rouse Streets, Bozeman, Montana
1980: *Prairie Tillers*, Center and Whitewater Streets, Whitewater, Wisconsin
1979: *Tribute to the People*, Park and Dakota Streets, Butte, Montana
1977: *Mural on a Cosmic Theme*, 207 East Wilson Street, Madison, Wisconsin; *Self-Determination*, 15 Main Street, Waunakee, Wisconsin

Other Murals Include

1984: *Valley of Flowers*, Main and Rouse Streets, Bozeman, Montana
1981-82: *Glowing Prism*, Iliad Bookstore, Main Street, Livingston, Montana
1982: *Fires of Time*, Ceramic Mural, Danforth Gallery, Main Street, Livingston, Montana
1980: *Promenade*, participatory mural with senior citizens, Colonial Club of Sun Prairie, Wisconsin; *Peacemural*, collaboration with other muralists, 18th and Western Streets, Chicago, Illinois; *Prairie Tillers*, Center and Whitewater Street, Whitewater, Wisconsin
1979: *Passage through Time*, sponsored by the Parents Advisory Council and the Montana Arts Council, Willson Public School, 404 West Main Street, Bozeman, Montana; *Tribute to the People*, Park and Dakota Streets, Butte, Montana
1978: *Now and Then*, Willow Creek School, Willow Creek, Montana; *Historical Heritage*, 103 South 5th Street, Manhattan, Montana; *Longhorns*, sponsored by the Human Resources Development Council, Bozeman, Montana, Wilsall Public School, Wilsall, Montana

Group Exhibitions Include

1982-83: Watercolor, Danforth Gallery, Livingston, Montana
1982: Watercolor, Affordable Art Auction, Corcoran Gallery of Art, Washington, D.C.; *Meridian House International Holiday Art Exhibit*, Washington, D.C.
1981: Women's National Democratic Club Exhibit, Washington, D.C.
1980: Bronze sculpture and watercolor, Tasendi Gallery, Acapulco, Mexico; Women's National Democratic Club Exhibit, Washington, D.C.
1978: Women's National Democratic Club Exhibit, Washington, D.C.
1979: *Salvation Army Benefit Exhibit*, Washington, D.C.
1977: Friends of Acapulco Gallery, Acapulco Gallery, Acapulco, Mexico
1975: *Madison Graphics*, State Street Mall Exhibit, Madison, Wisconsin

Awards Include

"Key to City Award" for Waunakee Mural Project, Waunakee, Wisconsin, 1977; Capitol Citizens Orchid Award for mural, *Our Community*, Wisconsin, 1976



Passage Through Time. 1979
enamel paint mural
15 x 50 feet
by 5th and 6th graders,
Willson School, Bozeman, Montana
under direction of Niki Glen
photo: Tom Murphy

MARY GRIEP

Residence

St. Paul, Minnesota

Born

1951, Minneapolis, Minnesota

Education

M.A.L.S. (pending), Hamline University, St. Paul, Minnesota, 1988

B.A. in Studio Arts, Macalester College, St. Paul, Minnesota, 1973

One-Artist Exhibitions Include

1987: Recent paintings, MC Gallery, Minneapolis, Minnesota

1984: *Ghosts and Dirty Linen*, College of St. Catherine, St. Paul, Minnesota

1982: *Paper Work*, Kohn Gallery, St. Paul, Minnesota

1980: *The Empress' New Clothes*, Kohn Gallery, St. Paul, Minnesota

1977: *Works on Paper*, Minneapolis College of Art and Design, Minneapolis, Minnesota

Group Exhibitions Include

1988: Art Expo-Navy Pier, Chicago, Illinois

1987: *Furniture as Metaphor*, Rochester Art Center, Rochester, New York

1985: Invitational, Altos de Chavon, Dominican Republic

1984: *Beyond Folk and Vermillion Touch*, Minneapolis Institute of the Arts, Minneapolis, Minnesota

1983: *Directions in Paper*, St. Paul, Minnesota

1982: *Young Minnesota Artists*, University of Minnesota, Minneapolis, Minnesota

1981: American Art, Minneapolis, Minnesota; Invitational, Art Museum of Kuopio, Finland

Public Collections Include

Walker Art Center, Minneapolis, Minnesota; Minneapolis Institute of Art, Minneapolis, Minnesota; Minnesota Museum of Art, St. Paul, Minnesota; Tweed Museum, Duluth, Minnesota; Art Museum, Kuopio, Finland; Altos de Chavon (Escuela De Dissenio), Dominican Republic

Awards Include

Minnesota State Arts Board Sudden Opportunity Grant, 1986; Merit Award, *Annual Juried Show of Minnesota Artists*, 1986; Jerome Foundation Purchase Award, 1982

Gallery Affiliations

MC Gallery, Minneapolis, Minnesota; Mongerson-Wunderlich Gallery, Chicago, Illinois; Chosy Gallery, Madison, Wisconsin

PAUL HARRIS

Residence

Bolinas, California

Born

1925, Orlando, Florida

Education

University of New Mexico, Albuquerque, New Mexico

New School of Social Research, New York, New York

Hans Hofmann School of Fine Arts, Cape Cod, Massachusetts

One-Artist Exhibitions Include

1983: Fuller Goldeen Gallery, San Francisco, California

1982: Stanford University Art Museum, Palo Alto, California

1973: University of New Mexico, Albuquerque, New Mexico

1972: San Francisco Museum of Art, San Francisco, California

1969, 1971: William Sawyer Gallery, San Francisco, California

Group Exhibitions Include

1984: Otis Art Institute, Parsons School of Design, Los Angeles, California

1983: San Francisco Museum of Modern Art, San Francisco, California

1976-77: Renwick Gallery, Smithsonian Institution, Washington, D.C.

1976: Yellowstone Art Center, Billings, Montana

1968, 1973: Los Angeles County Museum, Los Angeles, California

1965: Art Institute of Chicago, Chicago, Illinois

1958, 1963: Museum of Modern Art, New York, New York

Awards Include

Longview Foundation Grant, 1960; named Miembro Academico de la Facultad de Bellas Artes, Universidad Catolica de Chile, 1962; Neallie Sullivan Award, 1967; Tamarind Fellow, 1969-70; Macdowell Colony, 1977; Grantee Lebovitz Fund, 1978; Guggenheim Fellow, 1979



Puella, 1986

bronze

life size

photo: Roger Gass

TOM HERZOG

Residence

Butte, Montana

Born

1957, Buffalo, Wyoming

Education

B.F.A. in Art, Eastern Montana College, Billings, Montana, 1981

One-Artist Exhibitions Include

1983: *Interpretations I*, Black Orchid Gallery, Butte, Montana

Group Exhibitions Include

1983: *Montana Interpretations IV*, Arts Chateau, Butte, Montana;
5th Annual International Show, juried, Castle Gallery,
Billings, Montana; *W and J National Painting Show*, Olin Gallery,
Washington, Pennsylvania

1982: *7th Annual American National Miniature Show*, juried,
Laramie, Wyoming; *Nature Interpreted*, juried, Cincinnati Museum of
Natural History, Cincinnati, Ohio

1981: *Herzog-Sidor Show*, Billings Clinic, Billings, Montana

Awards Include

Grumbacher Silver Medal, *5th Annual International Show*, Castle Gallery, Billings, Montana, 1983; Best of Show, *7th Annual American National Miniature Show*, Laramie, Wyoming, 1982; Judge's Choice, *4th Annual International Miniature Show*, Laramie, Wyoming, 1982; Best of Show, *Montana Interpretations IV*, Arts Chateau, Butte, Montana, 1982

Gallery Affiliation

Castle Gallery, Billings, Montana



And Bark at the Moon
watercolor, colored pencil
24 x 32 inches

KING KUKA

Residence

Great Falls, Montana

Born

1946, Browning, Montana

Education

College of Great Falls, Great Falls, Montana, 1986

Graduate School, Montana State University, Bozeman, Montana, 1978

B.F.A. in Art, University of Montana, Missoula, Montana, 1973

One-Artist Exhibitions Include

1983: Tah-Atio Gallery, Durango, Colorado

1982: Somerstown Studios and Gallery, Somers, Wyoming;

San Juan Capistrano, San Juan, California

1981-82: Magic Mountain Gallery, Taos, New Mexico

1980-82: Via Gambara Gallery, Washington, D.C.

1980: Rentschler Gallery, Tucson, Arizona

1979-82: Magee Gallery, Scottsdale, Arizona

Group Exhibitions Include

1988: *Indian Art Today: Paintings and Prints*, Broadway at 155th St., New York, New York

1982: *Night of the First Americans*, Smithsonian Museum of Natural History, Washington, D.C.

Awards Include

First Place, watercolor, Art in the Park, Great Falls, Montana, 1987; First Place, sculpture, *Native American Show*, Great Falls, Montana, 1986; Honorable Mention, *Western Heritage Show*, Great Falls, Montana, 1986

Public Collections Include

Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma; National Museum of Man, Ottawa, Canada; Museum of the American Indian, Heye Foundation, New York, New York; Native American Center for the Living Arts, Inc., Niagara Falls, New York; Cleveland Museum of Natural History, Cleveland, Ohio; Denver Museum of Natural History, Denver, Colorado; Red Cloud Indian School, Pine Ridge, South Dakota



Owl Woman
serigraph
30 x 20 inches

DONNA LOOS

Residence

Billings, Montana

Born

1931, Hyattville, Wyoming

Education

Graduate work, Montana State University, Bozeman, Montana, 1965, 1974

B.S. in Education, Eastern Montana College, Billings, Montana, 1963
A.A., Northwest Community College, Powell, Wyoming, 1960

One-Artist Exhibitions Include

1980: Castle Gallery, Billings, Montana

1978: Custer County Art Center, Miles City, Montana

1976: Hockaday Center for the Arts, Kalispell, Montana

1974: Yellowstone Art Center, Billings, Montana

Group Exhibitions Include

1988: Lee Morrison Gallery, Missoula, Montana;

Montana Art Teachers Show, Haynes Gallery, Montana State University, Bozeman, Montana

1987: *Stillwater Society Shows*, C.M. Russell Museum, Great Falls, Montana; *Montana Landscapes*, traveling exhibition, Hockaday Center for the Arts, Kalispell, Montana

1985-87: juried exhibitions, Montana Institute of the Arts

Awards Include

First Places, acrylics and contemporary painting, Yellowstone Exhibition, 1986; Third Place, juried exhibition, Montana Institute of the Arts, 1985

Gallery Affiliations

Lee Morrison Gallery, Missoula, Montana; Castle Gallery, Billings, Montana; Arts in Company, Kalispell, Montana



Sky Series No. 36A
oil
30 x 40 inches

GORDON McVAY

Residence

Richmond, Virginia

Born

1954, Plainfield, New Jersey

Education

M.F.A. in Ceramics, University of Texas, San Antonio, Texas, 1984

B.S. in Art and Math, Radford University, Radford, Virginia, 1978

One-Artist Exhibitions Include

1987: *New Works*, R.S. Levy Gallery, Austin, Texas

1984: *New Ceramics*, Objects Gallery, San Antonio, Texas

Group Exhibitions Include

1987: *Handmade in Texas*, LTV Center, Dallas, Texas

1986: *New Art Forms*, Chicago Navy Pier, Chicago, Illinois;

Emerging Artist Series, Galveston, Texas;

Blue-Star Exhibit, San Antonio, Texas

Awards Include

Award of Excellence, *Clay U.S.A.*, 1986; Juror's Choice, *Splash*,

Austin Visual Arts Association, Austin, Texas, 1986;

Galveston Emerging Artist Series, Galveston, Texas, 1985

Gallery Affiliations

Susan Cummins, Mill Valley, California; William Campbell, Fort Worth, Texas; R.S. Levy, Austin, Texas



Texas Vessel. 1985

clay

22 x 22 x 8 1/2 inches

photo: Susan Maye

LEE KELLY

Residence

Oregon City, Oregon

Born

1932, McCall, Idaho

Education

Portland Art Museum School, Portland, Oregon, 1959

One-Artist Exhibitions Include

1987: *Incidents of Travel in Asia and Yucatan*, Littman Gallery, Portland State University, Portland, Oregon
1985: *Small Sculpture*, Fountain Gallery, Portland, Oregon
1983–84: *Outdoor Sculpture*, Marylhurst College, Marylhurst, Oregon
1980: *Hard Butte Pieces*, Traver-Sutton Gallery, Seattle, Washington
1976: *Art for the Public*, Reed College, Portland, Oregon
1975: *Georgetown Series*, Polly Friedlander Gallery, Seattle, Washington
1973: Denver Art Museum, Denver, Colorado
1972: *Sculpture*, John Bolles Gallery, San Francisco, California;
Porcelain Enamel and Steel, Sally Judd Gallery, Portland, Oregon
1969: Woodside Gallery, Seattle, Washington
1961: Hall-Coleman Gallery, Seattle, Washington

Group Exhibitions Include

1987: *Exhibition of Past Board Members*, Portland Center for the Visual Arts, Portland, Oregon
1986: *About Drawing: Northwest Invitational*, Seattle, Washington
1985: *Sculpture on the Green*, University of Portland, Portland, Oregon
1980: *Northwest Artists: A Review of Modern Art*, Seattle Art Pavilion, Seattle, Washington
1975: Northwest Invitational, Seattle Art Museum, Seattle, Washington
1974: *Art of the Pacific Northwest*, Smithsonian Institution, Washington, D.C.; *Expo '74*, Spokane, Washington;
Centennial Celebration of Art, Coos Bay, Oregon
1971: *Denver Invitational*, Denver Art Museum, Denver, Colorado
1962: *Pacific Profile of Young West Coast Painters*, Pasadena Art Museum, Pasadena, California

Awards Include

Oregon Governor's Award for the Arts, 1987; Western States Arts Foundation and Art Advocates, Portland, Oregon, 1974; American Iron and Steel Institute, New York, 1973; Purchase Award, Ford Foundation, Washington, D.C., 1964

Gallery Affiliations

Linda Hodges Gallery, Seattle, Washington; Elizabeth Leach Gallery, Portland, Oregon



Akbar's Garden. 1984
stainless steel
12 feet high

SUSAN MAYE

Residence

Richmond, Virginia

Born

1957, Hagerstown, Maryland

Education

M.F.A. in Ceramics, University of Texas at San Antonio,
San Antonio, Texas, 1984

B.F.A. in Ceramics, Virginia Commonwealth University,
Richmond, Virginia, 1979

One-Artist Exhibitions Include

1983: Shown/Davenport Gallery, San Antonio, Texas

Group Exhibitions Include

1987: *Mythmakers*, William Campbell Gallery, Fort Worth, Texas

1986: *Texas Variations*, Perceptions Gallery, Houston, Texas

1985: *Texas Sculpture Symposium*, Dallas, Texas

Public Collections Include

Bank of San Antonio, San Antonio, Texas

Gallery Affiliations

William Campbell Gallery, Fort Worth, Texas; R.S. Levy Gallery, Austin, Texas



Transporter Chair. 1986
ceramic tile over wood, mixed media
48 inches high

GORDON McCONNELL

Residence

Billings, Montana

Born

1950, La Junta, Colorado

Education

M.A. in Art History, University of Colorado, Boulder, Colorado, 1979

Admitted to M.F.A. program in Painting and Sculpture,
California Institute of the Arts, Valencia, California, 1973

B.A. in Studio Art, Baylor University, Waco, Texas, 1972

Pre-medical program at Otero Junior College, La Junta, Colorado, 1969

One-Artist Exhibitions

1988: *I Only Know What I See on TV: Paintings by Gordon McConnell*,

The Billings Clinic, Billings, Montana;

Hollywood: Portraits of the Stars, Exhibition Center, Otis Art Institute
of Parsons School of Design, Los Angeles, California

1987: *Once Upon a Time in the West*, Custer County Art Center, Miles City, Montana

1986: *Artists of the Western Stairstep: A Regional Parody*, Patrick Gallery, Austin Texas; *Montana Draw*, Hockaday
Center for the Arts, Kalispell, Montana

1985: *Testament*, Northcutt Gallery, Eastern Montana College, Billings, Montana

Group Exhibitions Include

1987: *Gordon McConnell and David Smith*, Castle Gallery, Billings, Montana

1986: *Artists' Valentine Exhibition*, Montana Institute of the Arts Foundation, Billings, Montana

1985: *Yellow: National Juried Color Show*, Castle Gallery, Billings, Montana; *Northern Rockies Exhibition 1985*,
Yellowstone Art Center, Billings, Montana

1984: *Gordon McConnell and Harry Scheerer*, Cultural Activities Center, Temple, Texas

1982: *All Our Best*, Spark Gallery, Denver, Colorado

Awards Include

Honorable Mention, *The Art Center 1979 Competition*, The Art Center, Waco, Texas, 1979



photo of artist by Fred Longan

PHILIP MAECHLING

Residence

Florence, Montana

Born

1946, Charlottesville, Virginia

Education

Master of Landscape Architecture, University of Pennsylvania,
Philadelphia, Pennsylvania, 1975

B.A. in Art History, Yale University, New Haven, Connecticut, 1968

One-Artist Exhibitions Include

1983: Louisiana State University, Baton Rouge, Louisiana;
published portfolio, *American Land Forum*, Summer 1983

1980: University Center Gallery, University of Montana,
Missoula, Montana; Iowa State University, Ames, Iowa

1977: New York Botanical Garden, Bronx, New York



Wheat Straw. 1979
photograph

SUSAN G. NEWELL

Residence

Bozeman, Montana

Born

1945, Boston, Massachusetts

Education

Graduate School, University of California,
Berkeley, California, 1967-68

B.F.A., Syracuse University, Syracuse, New York, 1967

One-Artist Exhibitions Include

1987: Cosmopolitan Club, Philadelphia, Pennsylvania

1982: Northern State College, Aberdeen, South Dakota

1981: Scottsdale Center for the Arts, Scottsdale, Arizona;
Yellowstone Art Center, Billings, Montana



Group Exhibitions Include

1988: Danforth Gallery, Livingston, Montana

1987: Bridge Street Gallery, Bigfork, Montana

1986: *18th Annual Art Auction*, Yellowstone Art Center, Billings, Montana

1985: Sweet Pea Festival, Beall Park Art Center, Bozeman, Montana

1984: *Introspectives*, Pyramid Art Center, Rochester, New York; Two-person Show, Corvallis Art Center,
Corvallis, Oregon

1983: *Susan Newell and Chanson Ching*, Paris Gibson Square, Great Falls, Montana

1980: *Montana/Current Ideas*, Yellowstone Art Center, Billings, Montana

1978: Sweet Pea Festival, Bozeman, Montana; *Invitational Anniversary Show*, Missoula Museum of the Arts,
Missoula, Montana

Public Collections

Paris Gibson Square, Great Falls, Montana; Washington State Arts Commission, Olympia, Washington

MARYLEE M. MORELAND

Residence

Laurel, Montana

Born

1942, Sheridan, Wyoming

Education

Secondary Education, Arizona State University, Tempe, Arizona, 1966
B.S. in Art, Montana State University, Bozeman, Montana, 1964

One-Artist Exhibitions Include

1978-79: Museum of the Rockies, Bozeman, Montana
1976-79: Ketterer Art Center, Bozeman, Montana
1976-77: Southwest Watercolor Society, Tucson, Arizona
1968-70: Resident Annual Shows, Tucson, Arizona

Group Exhibitions Include

1975-77, 1980: Montana Institute of the Arts, Little Festival,
Ketterer Art Center, Bozeman, Montana
1976-79: *Women Watercolorists*, Bozeman, Montana

Awards Include

Rocky Mountain Chapter Professional Picture Framers,
Helena, Montana, 1988; Merit Awards, *Electrum*, Helena, Montana,
1975-79; Honorable Mention, Hockaday Center for the Arts,
Kalispell, Montana, 1980

Public Collections Include

Pentagon, Washington, D.C.; U.S.A.F. Art Museum, Washington, D.C.; Haynes Collection, Montana Historical Society,
Helena, Montana

Gallery Affiliations

Le Petite, Bozeman, Montana; Mountain Meadowlark Gallery, Laurel, Montana



Corner Grove-Aspen
watercolor
left side-16 x 20 inches
right side-11 x 20 inches

JIM MORRISON

Residence

Shepherd, Montana

Born

1951, Billings, Montana

Education

M.A., Stanford University, Stanford, California, 1976

B.A., Macalester College, St. Paul, Minnesota, 1973

Gallery Affiliation

The Potter's Market, Billings, Montana



Pitcher with Four Cups. 1987

Residence

Bozeman, Montana

Born

1943, Hattiesburg, Mississippi

Education

M.A. in English, University of North Carolina, Chapel Hill, North Carolina, 1970

B.A. in English, Mississippi College, Clinton, Mississippi, 1964

Publications Include

Drama: *Pamelia* (an opera whose libretto is based on the letters of Montana pioneers, James and Pamela Fergus), co-authored with Ursula Smith and with music composed by Eric Funk, premier choral version set for Carnegie Hall, New York, New York, May, 1989; *Family*, a musical commissioned and performed by Missoula Children's Theatre, Missoula, Montana, 1984

Fiction: *Allison's Grandfather*, juvenile with illustrations by Ronald Himler, New York: Scribner's, 1981; "Ellie, the Egg, and the Equinox," *Crab Creek Review*, Vol. 1, No. 2, October, 1983; "Your Uncle Will Died Today," *Rapunzel*, *Rapunzel* (an anthology honoring Anne Sexton), Ithaca, New York: McBooks, Inc., Spring, 1980; numerous short stories in journals such as *Sunrust*, *Pierian Spring*, *Writer's Forum*, *Crescent Review*

Non-Fiction: *Dreams Into Deeds*, *Women Who Changed Things*, and *Food, Nutrition and You*, co-authored with Ursula Smith, New York: Scribner's, 1985, 1983, and 1981 respectively; "A Shaded View: The Teller's Tinting of the Tale," co-authored with Ursula Smith, *Montana English Journal*, Vol. 7, No. 1, Fall, 1983; "Candace Wheeler: A Place for Women's Work," *The Homemaker*, 1983; "A Forbidden Questioning: Notes from a Voluntary Exile," *Mississippi: Reflections of Childhood and Youth*, Vol. 2, Non-Fiction, edited by Dorothy Abbott, Oxford, Mississippi: University of Mississippi Press, 1986

Poetry: Over fifty poems published in a score of small magazines, including *South Dakota Review*, *Texas Review*, *Southern Exposure*, *New Oxford Review*, *Cottonwood*, *Old Hickory*, *Antigonish Review*, and several anthologies

Works-in-Progress: *The Widows of Little Falls* and *Women in Waiting: The Home Frontier in the Westward Movement*, non-fiction works co-authored with Ursula Smith; *The Sweetwater Road*, a collection of short stories

Workshops

Conducts workshops in fiction, poetry, and non-fiction writing

Cooper Park, May Sunday

Music pulsing from a 4 x 4
parked along the eastern edge
is frenzied background
for the football frisbee
danced by twenty bare-armed men
whose bodies, oiled and glistening,
reflect the almost summer sun.
Three children chase a shaggy setter
past a barrel-chested man
whose khakied knees form double Vs
as he lies, shirtless, on a picnic table,
past a game of co-ed volleyball,
and past the southern border where
two joggers stride, oblivious
to one red-breasted singer hidden in
the weeping birch, serenading two
who, knowing better than to touch,
share a bench and glances
in the lacy shade.

MICHAEL MILLER

Residence

Chicago, Illinois

Born

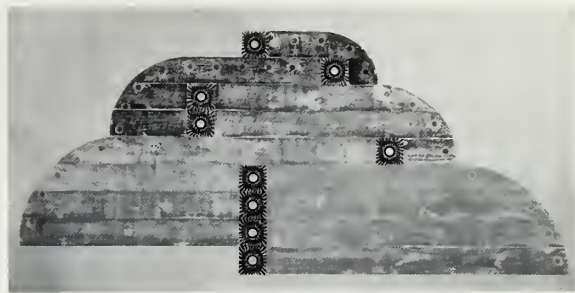
1938, Baltimore, Maryland

Education

M.A., Pennsylvania State University,

University Park, Pennsylvania, 1964

B.S., East Carolina University, Greenville, North Carolina, 1962



Mirror. 1983
color woodcut
38 x 70 inches

One-Artist Exhibitions Include

1983: Frumkin and Struve Gallery, Chicago, Illinois;

Chicago Sculpture International—Mile 2, Chicago, Illinois

1982: *Site-Oriented Installations*, Klein Gallery, Chicago, Illinois

1981: School of the Art Institute of Chicago, Chicago, Illinois; Miriam Perlman, Inc., Chicago, Illinois; Richard Rosenfeld Gallery, Philadelphia, Pennsylvania; Loyola University, Chicago, Illinois; University of Arizona, Tempe, Arizona; Associated American Artists, New York, New York; North Carolina State University, Raleigh, North Carolina; Philadelphia Print Club, Philadelphia, Pennsylvania.

Group Exhibitions Include

79th Chicago Vicinity Exhibit, Chicago, Illinois; *Extraordinary Realities*, Whitney Museum, New York, New York; N.A.M.E. Gallery, Chicago, Illinois

Public Collections Include

Brooklyn Museum of Art, Brooklyn, New York; Art Institute of Chicago, Chicago, Illinois; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Springfield, Missouri Art Museum; Richmond, California Art Center; Joseph Heinz Corporation, Pittsburgh, Pennsylvania; Princeton University, Princeton, New Jersey; Texas Tech University, Lubbock, Texas; Rochester Institute of Technology, Rochester, New York; University of Delaware, Newark, Delaware

Awards and Grants Include

National Endowment for the Arts, 1979; Three Grant-in-Aid awards, University of Delaware, Newark, Delaware; Research Grant, Southern Illinois University, Edwardsville, Illinois; Research Grant, Middle Tennessee State University, Murfreesboro, Tennessee

CINDY OWINGS

Residence

Bozeman, Montana

Born

1946, Denver, Colorado

Education

B.S. in Speech Pathology, Colorado State University, Fort Collins, Colorado

Cindy Owings is a designer of wearable art. She creates unique, colorful, and sophisticated wool coats that appeal to individuals who want to make a statement wearing distinctive outerwear. After eleven years of gallery exhibitions, Cindy started Cindy Owings Design (C.O.D.), a company that markets at wholesale fashion buyers' shows.

NEIL PARSONS

Residence

Great Falls, Montana

Born

1938, Browning, Montana

Education

M.F.A. in Art, Montana State University, Missoula, Montana, 1964

Post graduate work, University of Washington,
Seattle, Washington, 1966

One-Artist Exhibitions Include

1985: Sacred Circle Gallery, Seattle, Washington

1984: Custer County Art Center, Miles City, Montana

1983: Yellowstone Art Center, Billings, Montana

1967: Roswell Museum, Roswell, New Mexico

1964: Museum of the Plains Indian, Browning, Montana

Group Exhibitions Include

1987: *New Directions Northwest*, Portland Art Museum,
Portland, Oregon

1986: *Native American Artists in Montana*, Governor's Mansion,
Helena, Montana

1985: *The Heard Museum—New Acquisitions*, Phoenix, Arizona

1984: *Contemporary Native American Artists*,
Pratt Institute-Manhattan Center, New York, New York

1983: *The New Native Americans*, Oklahoma State University, Clearwater, Oklahoma

1982: *The Night of the First Americans*, John F. Kennedy Center, Washington, D.C.

1981: *Confluences of Tradition and Change*, American Indian House, New York, New York

1980: *Contemporary North Americans*, Bolivia, Chile, Columbia, Ecuador, and Peru

1979: *The Real People/El Autentico Pueblo*, Havana, Cuba

1978: *New Visions*, Montana Historical Society, Helena, Montana

1977: *IAIA Faculty and Students*, Berlin and Edinburgh Festivals of Art

Public Collections Include

Montana Institute of the Arts, Billings, Montana; Nordstrom Collection, Seattle, Washington; Heard Museum, Phoenix, Arizona; Museum of New Mexico, Santa Fe, New Mexico; Institute of American Indian Arts, Santa Fe, New Mexico



untitled
mixed media on paper
30 x 30 inches

CATHERINE MURRAY

Residence

Missoula, Montana

Born

1956, Champaign-Urbana, Illinois

Education

M.F.A. in Sculpture, University of Montana, Missoula, 1986

B.A. in Art, Portland State University, Portland, Oregon, 1982

One-Artist Exhibitions Include

1988: *Contemplation and Perception*, sculpture and drawings, Paris Gibson Square, Great Falls, Montana

1986: Sculpture and drawings, Gallery of Visual Arts, University of Montana, Missoula, Montana

1985: Sculpture and drawings, University Center Gallery, University of Montana, Missoula, Montana

Group Exhibitions Include

1988: *Survey of Montana Sculptors*, Missoula Museum of the Arts, Missoula, Montana

1987: *Resources: Plenty or Plundered*, Brunswick Center for Contemporary Art, Missoula, Montana

1986: *Montana Draw*, Hockaday Center for the Arts, Kalispell, Montana

Awards Include

Graduate Research Award, University of Montana, Missoula, Montana, 1986



Installation: *Contemplation and Perception*

Drawing: *Thunder*. 1988

graphite
6 x 6 feet

Sculpture: *Fire*. 1988
wood and coal

4 feet in diameter

photo: Carol Lyne Livingston

BRIAN PERSHA

Residence

Bozeman, Montana

Born

1943, Shelby, Montana

Education

M.A. in Ceramics and Sculpture, University of Montana, Missoula, Montana

Recent Work

Ceramics and bronzes made on commission and for non-gallery, private exhibitions across the United States.

Group Exhibitions

1988: *Brian Persha, Pat Stetson Agnew, and Jeff Bridges*, Danforth Gallery, Livingston, Montana

1987: *Brian Persha and Freeman Butts*, Danforth Gallery, Livingston, Montana

1971: *Scripps Invitational*, Scripps College, Claremont, California

1970: *Montana Craftsmen Exhibition*, Smithsonian Institution, Washington, D.C.

1968: *25th Syracuse Annual Exhibition*, Syracuse, New York



photo of the artist by Linda Best

N.R. "RICK" POPE

Residence

Bozeman, Montana

Born

1941

Education

M.F.A. in Ceramics, University of Wisconsin, Madison, Wisconsin, 1975

B.S. in Language Arts, English, California State Polytechnic College,
Pomona, California, 1969

One-Artist Exhibitions Include

1987: *Works in Clay*, Wade Gallery, Livingston, Montana

1986: Bozeman High School Gallery, Bozeman, Montana

1983: Artifacts Gallery, Bozeman, Montana

1980: Lodestone Gallery, Boulder, Colorado

1977: Potato Gallery, Sun Valley, Idaho

Group Exhibitions Include

1987-89: *Northwest Ceramics Today*, traveling exhibition, Gallery of Art,
Boise State University, Boise, Idaho

1987: *Art for Liberty's Sake*, Wade Gallery, Livingston, Montana;

Invitational Teapot Show, Artifacts Gallery, Bozeman, Montana;

19th Annual Art Auction and Show, Yellowstone Art Center, Billings, Montana

1986: Leedy-Voukos Gallery, Kansas City, Missouri; Conkling Gallery,
Mankato, Minnesota; Gallery 16, Great Falls, Montana

1985: Artifacts Gallery, Bozeman, Montana; Parson School of Design, Lake Placid, New York;

Lill Street Gallery, Chicago, Illinois; *Yellow '85*, Castle Gallery, Billings, Montana

1983: *Clay in New Mexico*, University Art Museum, University of New Mexico, Albuquerque, New Mexico

1982: *Functional Ceramics 1982*, College of Wooster, Wooster, Ohio

1981: *Domestica 81*, Sun Valley Center Gallery, Sun Valley, Idaho; *Northern Rockies Clay 1981*, traveling exhibition,
Hockaday Center for the Arts, Kalispell, Montana; White Bird Gallery, Cannon Beach, Oregon; *Thirty Years of Archie
Bray Contemporary Ceramic Art*, Montana Historical Society, Helena, Montana; *Vessels Aesthetic*, juried, Taft College
Art Gallery, Taft, California; *Montana Potters*, C.M. Russell Museum, Great Falls, Montana

1980: *The Westwood Clay National 1980*, Otis Art Institute, Los Angeles, California and Parsons School of Design,
New York, New York; *Crafts Northwest Circa 1980*, Hoffman Gallery, Portland, Oregon

1978: *37th Annual National Art Exhibition*, Braithwaite Fine Arts Gallery, Cedar City, Utah

1977: Hockaday Center for the Arts, Kalispell, Montana; Archie Bray Foundation, Helena, Montana; *Hands in Clay*,
Missoula Museum of Art, Missoula, Montana

Awards Include

Merit Award, *Vessels Aesthetic*, Taft College Art Gallery, Taft, California, 1981; Purchase Award, *The Westwood Clay
National 1980*, Otis Art Institute, Los Angeles, California, 1980

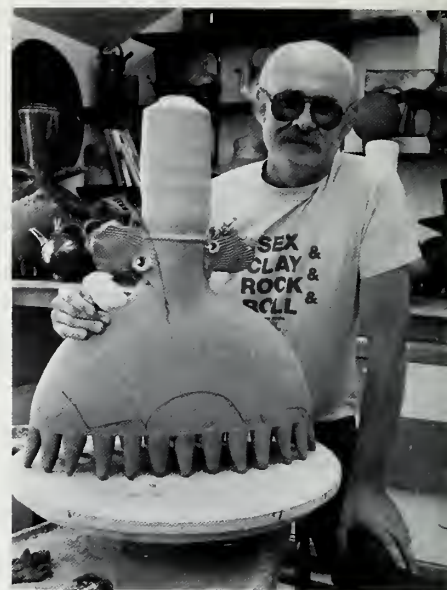


photo of the artist by Charlotte Trolinger

PROTEUS MIME THEATRE

Charlie Oates and Robert Macdougall

Residence

Oates: Lexington, Kentucky

Macdougall: Seattle, Washington

Born

Oates: Seattle, Washington

Macdougall: San Mateo, California

Education

Oates: Post Graduate work, New York University, New York, New York, 1985–86

M.F.A. in Acting, University of Montana, Missoula, Montana, 1983

B.A. in Social Welfare, Humboldt State University, Arcata, California, 1978

Macdougall: B.S. in Natural Resources, Humboldt State University, Arcata, California, 1975

Performances

Charlie Oates and Bob Macdougall began working together at Humboldt State University in 1974. They both studied under the mime, James Donlon in San Francisco. They co-founded Proteus Mime Theatre in 1976 and began touring throughout the Western states. They moved their base from Arcata, California to Boulder, Colorado and in 1980 to Missoula, always working extensively in Montana. Following the disbanding of the group in 1983, each has gone on to successful solo careers. Macdougall teaches movement and stage combat at the Cornish Institute in Seattle, Washington. He has been a guest fight choreographer at numerous universities and has appeared as a stunt man in several films. Oates teaches movement and acting at the University of Kentucky and has appeared as a solo performer throughout the U.S. and Canada. He still spends his summers in Montana teaching and performing in the Missoula area.

JEROME RANKIN

Residence

Bozeman, Montana

Born

1934, Cleveland, Ohio

Education

M.F.A., University of Montana, Missoula, Montana, 1972
Secondary Teaching Credential, Western Washington State College,
Bellingham, Washington, 1964
B.S. in Applied Art, Montana State University,
Bozeman, Montana, 1952-56

One-Artist Exhibitions Include

1988: Viterbo College, LaCrosse, Wisconsin; *U.S. 93*, installation,
Hockaday Center for the Arts, Kalispell, Montana;
Palace Hotel, installation, Arts in Company, Kalispell, Montana;
Palace Hotel, installation, Bozeman Senior High School Gallery,
Bozeman, Montana
1987: Chase Gallery, Spokane, Washington; Pritchard Gallery,
Moscow, Idaho
1986: *U.S. 93*, installation, Haynes Hall, Montana State University, Bozeman, Montana
1985: *U.S. 93*, installation, Northcutt Gallery, Eastern Montana College, Billings, Montana
1980: *Square Award Show*, Paris Gibson Square, Great Falls, Montana

Group Exhibitions Include

1988: Bridge Street Gallery, Big Fork, Montana
1987: *Images of Intimate Preservation*, Paris Gibson Square, Great Falls, Montana; DeWeese Gallery,
Bozeman, Montana
1984: *University of Montana Exchange Exhibition*, Missoula, Montana and Zhejiang Academy of Arts, Hangzhou, China
1982: *Contemporary Sculpture in Montana*, Custer County Art Center, Miles City, Montana
1976: *New Work in Montana*, Yellowstone Art Center, Billings, Montana
1975: *Drawing from Montana*, University of Montana, Missoula, Montana
1974: *Regional Landscape*, Montana State University, Bozeman, Montana
1973: *Two Contemporary Artists*, Sellar Gallery, Seattle, Washington
1965: *Northwest Crafts Invitational*, Seattle Center, Seattle, Washington; *Two Regional Artists*, Kinorn Gallery,
Seattle, Washington

Public Collections Include

University of Montana, Missoula, Montana; Museum of the Rockies, Bozeman, Montana; Viterbo College,
La Crosse, Wisconsin

Awards Include

Outstanding Educator Award, Northern Montana College, Havre, Montana, 1972

Gallery Affiliations

Yellowstone Art Center, Billings, Montana; Arts in Company, Kalispell, Montana; Artifacts Gallery,
San Francisco, California



Confrontor. 1984
acrylic on canvas
65 x 66 inches
photo: Russell Van Lieshout

JAY SCHMIDT

Residence

Bozeman, Montana

Born

1952, Chester, Pennsylvania

Education

M.F.A., University of California, Davis, California, 1976

B.F.A., Kansas City Art Institute, Kansas City, Missouri, 1974

One-Artist Exhibitions Include

1985: *The Inspiration of Fire*, installation, School of the Art Institute of Chicago, Chicago, Illinois

1981: *Sirens in the Night*, performance-installation, Vanderslice Auditorium, Kansas City Art Institute, Kansas City, Missouri

1979: Installation, Kansas City Art Institute, Kansas City, Missouri

1978: Installation, Corroboree Gallery, Iowa City, Iowa

1976: Davis Art Center, Davis, California

Group Exhibitions Include

1987: Artifacts Gallery, Bozeman, Montana;

Yellowstone Art Center Art Auction, Billings, Montana;

Paule Anglim Gallery, San Francisco, California

1986: *Montana Draw*, Hockaday Center for the Arts, Kalispell, Montana

1985: Nelson-Atkins Museum of Art, Kansas City, Missouri;

Morgan Gallery, Kansas City, Missouri; Johnson County Art Center, Iowa City, Iowa;

Yellowstone Art Center, Billings, Montana

1984: Fine Arts Gallery, Montana State University, Bozeman



untitled
pencil on paper
13 x 11 inches

KATHRYN W. SCHMIDT

Residence

Bozeman, Montana

Born

1952, Dubuque, Iowa

Education

B.F.A., University of Iowa, Iowa City, Iowa, 1977

One-Artist Exhibitions Include

1984: Fine Arts Gallery, Montana State University, Bozeman, Montana

Group Exhibitions Include

1987: Gallery Paule Anglim Group Show, San Francisco, California;

Western Places, Missoula Museum of the Arts, Missoula, Montana

1986: Three-Person Show, DeWeese Gallery, Bozeman, Montana

1985: Invitational, 55 Mercer Gallery, New York, New York

Public Collections Include

Missoula Museum of the Arts, Missoula, Montana

Awards Include

Juror's Choice Award, *Western Places Show*, Missoula Museum of the Arts, Missoula, Montana, 1987



untitled
oil on canvas
65 x 82 inches

ANTOINETTE (TONI) M. SHAW

Residence

Butte, Montana

Born

1944, Wausau, Wisconsin

Education

B.S. in Art, University of Wisconsin at Milwaukee, Milwaukee, Wisconsin, 1966

Also studied welding at Vo-Technical Center, Butte, Montana, 1979,

and commercial art at Milwaukee Area Technical College,

Milwaukee, Wisconsin, 1977

One-Artist Exhibitions Include

1988 and 1981: *Toni Shaw*, Black Orchid Gallery, Butte, Montana

Group Exhibitions Include

1987: *Contemporary Metals USA III*, Downey Museum of Art, Downey, California;

Myths Past and Future, Mondak Heritage Center, Sidney, Montana

1986: Art Expo '86, Missoula, Montana

1985: *West of the Divide Show*, Brunswick Gallery, Missoula, Montana;

North American Sculpture Exhibition, Golden, Colorado

1982: *41st Annual Cedar City National Art Exhibition*, Braithwaite Fine Arts Gallery,

Southern Utah State College, Cedar City, Utah

1979: Art Chateau, Butte, Montana

1975: *Wisconsin '75*, University Gallery, University of Wisconsin,

Stevenspoint, Wisconsin

Public Collections Include

University of Wisconsin, Madison, Wisconsin

Awards Include

Second Place in three dimensional art, *Myths Past and Future*, Mondak Heritage Center, Sidney, Montana, 1987; Clear Creek Arts Association Award, *North American Sculpture Exhibition*, Golden, Colorado, 1985



Brainstorm.
steel
15 inches high
photo: Hiram Shaw

VALERIE ANNE SMITH

Residence

Great Falls, Montana

Born

1942, Boston, Massachusetts

Education

B.F.A. in Ceramic Design/Pottery, Massachusetts College of Art, Boston, Massachusetts, 1964

One-Artist Exhibitions Include

1983: *Eclectic Message*, surface earthwork, KL/Ranch, Geraldine, Montana; *A Place for Everything in Its Place*, installation/performance, Paris Gibson Square, Great Falls, Montana
1978: *New Works*, Great Falls, Montana; *Photographs and Fibers*, Gallery 16, Great Falls, Montana
1977: *Crochet Sculptures*, Handweavers of Los Altos, Los Altos, California

Group Exhibitions Include

1988: *Articles of Apparel*, Gallery 16, Great Falls, Montana; *Photography as Art/Document*, Helena, Montana
1982: *Photography Invitational: Five Montana Photographers*, Paris Gibson Square, Great Falls, Montana
1981: *Montana Interpretations II*, Arts Chateau, Butte, Montana; *Wind Show*, Paris Gibson Square, Great Falls, Montana
1978: *Banner Invitational*, Paris Gibson Square, Great Falls, Montana
1976: *Winter White*, Yellowstone Art Center, Billings, Montana

Public Collections Include

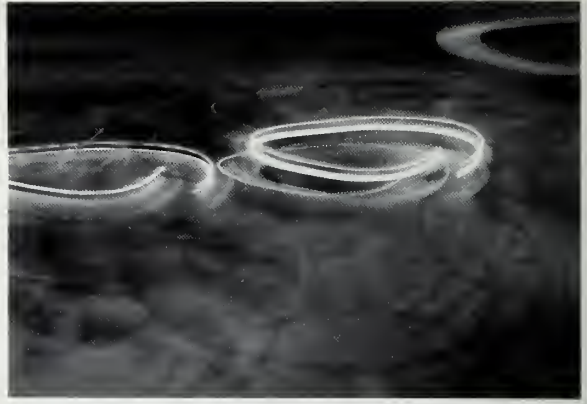
Purchase Prize, Montana Institute of the Arts, Great Falls, Montana, 1976

Awards Include

First Prize, black and white photograph, *Art in the Park*, juried show, Great Falls, Montana, 1978; First Prize, wearable crochet, *Art in the Park* juried show, 1976; First Prize, fiber, crochet sculpture, State Fair juried show, Great Falls, Montana, 1976

Gallery Affiliations

Gallery 16, Great Falls, Montana; Bebe Kezar, Whitefish, Montana



The Dance is Gone-But the Polka-dot Lives On
photograph
8 x 10 inches

BENJAMIN C. STEELE, JR.

Residence

Billings, Montana

Born

1917, Roundup, Montana

Education

M.A., Denver University, Denver, Colorado, 1955

B.S.E., Kent State University, Kent, Ohio, 1951

Four Year Diploma, Cleveland Institute of Art, Cleveland, Ohio, 1950

One-Artist Exhibitions Include

C.I.C. Convention, New York, New York; Cleveland Institute of Art,

Cleveland, Ohio; Georgia Institute of Technology Library,

Atlanta, Georgia; Montana Historical Society, Helena, Montana;

Yellowstone Art Center, Billings, Montana; University of Montana,

Missoula, Montana

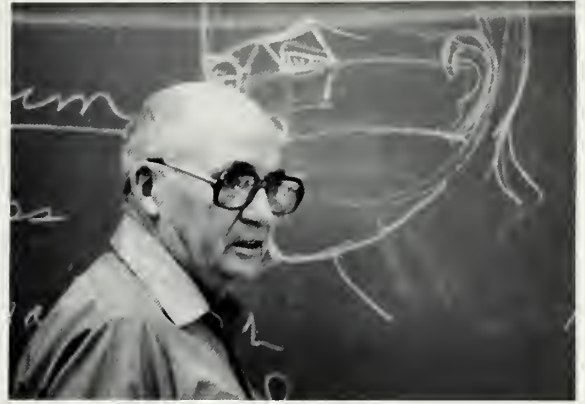


photo of the artist

Group Exhibitions Include

1987: *Spirit of Modernism*, Paris Gibson Square, Great Falls, Montana

1974: Ketterer Art Gallery, Bozeman, Montana

1969: Gallery '85, Billings, Montana

1968–present: Yellowstone Art Center Art Auction, Billings, Montana

1960–present: Faculty Art Shows, Eastern Montana College, Billings

1950: May Show, Cleveland Museum of Art, Cleveland, Ohio

Other: Montana Arts and Crafts Exhibit, Senate Caucus Room, Washington, D.C.; Federation of Rocky Mountain States Exhibit

Awards Include

Teaching Merit Award, Eastern Montana College, Billings, 1977; Teacher of the Year, Montana Art Education

Association, 1964; Outstanding Employee, Department of Army, 1958

THEODORE J. WADDELL

Residence

Ryegate, Montana

Born

1941, Billings, Montana

Education

M.F.A., Wayne State University, Detroit, Michigan, 1968

B.S. Ed., Eastern Montana College, Billings, Montana, 1966

Brooklyn Museum Art School, Brooklyn, New York, 1962-63

One-Artist Exhibitions Include

1988: Everard Read Gallery, Johannesburg, South Africa; Mary Wright Gallery, Dallas, Texas; San Antonio Art Institute, San Antonio, Texas

1987: North Dakota Museum of Art, Grand Forks; Art Main, Minot, North Dakota; Read Stremmel Gallery, San Antonio, Texas; Northern Arizona University, Flagstaff, Arizona; Stremmel Gallery, Reno, Nevada

1986: Paris Gibson Square, Great Falls, Montana; Sun Valley Center, Sun Valley, Idaho; Marvin Seline Gallery, Austin, Texas; Tom Halsted Gallery, Birmingham, Michigan

1985: Cheney Cowles Memorial Museum, Spokane, Washington; Stephen Wirtz Gallery, San Francisco, California; Bozeman High School, Bozeman, Montana; Artifacts Gallery, Bozeman, Montana

1984: Mandeville Art Gallery, University of California, San Diego, California

1982: Longan Galleries and Billings Livestock Commission Company, Billings, Montana

1980: Yellowstone Art Center, Billings, Montana

1970: University of Wisconsin, Green Bay, Wisconsin

1969: Cartwheel Gallery, Missoula, Montana

1966: 34th Street Gallery, Billings, Montana



photo of the artist by Fred Longan

Group Exhibitions Include

1987: *Experimental Workshop: New Graphics*, Pacific Grove, California; Ankrum Gallery, Los Angeles, California

1986: Helena Film Society Auction Exhibition, Helena, Montana; Georgia Museum of Art, Athens, Georgia; Stephen Wirtz Gallery, San Francisco, California; Colorado Springs Fine Art Center, Colorado Springs, Colorado

1984: *Second Western States Exhibition* and *38th Corcoran Biennial Exhibition of American Painting*, Long Beach Museum of Art, Long Beach, California; San Francisco Museum of Modern Art, San Francisco, California; Van Straaten Gallery, Chicago, Illinois

1983: *Second Western States Exhibition* and *38th Corcoran Biennial Exhibition of American Painting*, traveling exhibition, Corcoran Gallery, Washington, D.C.; Scottsdale Center for the Arts, Scottsdale, Arizona; Albuquerque Museum, Albuquerque, New Mexico; Long Beach Museum of Art, Long Beach, California; San Francisco Museum of Modern Art, San Francisco, California

1979: Silver Spur Supper Club, Vaughn, Montana

1978: Invitational Exhibition, Yellowstone Art Center, Billings, Montana

1976: University of Montana, Missoula, Montana

1972: Hundred Acres Gallery, New York, New York

Public Collections Include

Animal Sculpture, San Francisco International Airport, San Francisco, California; Michener Collection, University of Texas Art Gallery, Ransom Center, Austin, Texas; First Interstate Bank Collection, Las Vegas, Nevada; Eastern Montana College, Billings, Montana; Blegen Family, University of Montana, Missoula, Montana; City of Great Falls, Montana

Awards Include

Distinguished Alumni Award, Arts and Sciences, Eastern Montana College, Billings, 1988; Sculpture Award purchase prize, *Spokane Annual*, Cheney Cowles Memorial Museum, Spokane, Washington, 1971; First Place, *Art in the Park*, Great Falls, Montana, 1970; Best of Show, *Flathead International*, Hockaday Center for the Arts, Kalispell, Montana, 1969

Gallery Affiliations

Stremmel Gallery, Reno, Nevada; Read Stremmel Gallery, San Antonio, Texas; Mary Wright Gallery, Dallas, Texas; Marilyn Butler Fine Art, Scottsdale, Arizona; Stephen Wirtz Gallery, San Francisco, California; Tom Halsted Gallery, Birmingham, Michigan; Experimental Workshop, San Francisco, California

ROBERT S. WICK

Residence

Eagle River, Alaska

Born

1949, Tacoma, Washington

Education

M.F.A. in Art, University of Montana, Missoula, Montana, 1982

M.A. in Art, University of Montana, Missoula, Montana, 1981

B.F.A. in Art and B.A. in Education, University of Montana, Missoula, Montana, 1975

One-Artist Exhibitions Include

1982: University Center Gallery, University of Montana, Missoula

1981: Visual Art Gallery, University of Montana, Missoula

1980, 1981: Gallery 16, Great Falls, Montana

1979: Third Level Gallery, Great Falls, Montana

Group Exhibitions Include

1982: *Five Arts Festival*, guest artist, Eastern Montana College,

Billings, Montana; *Northern Rockies Juried Show*, Montana, Idaho and Wyoming

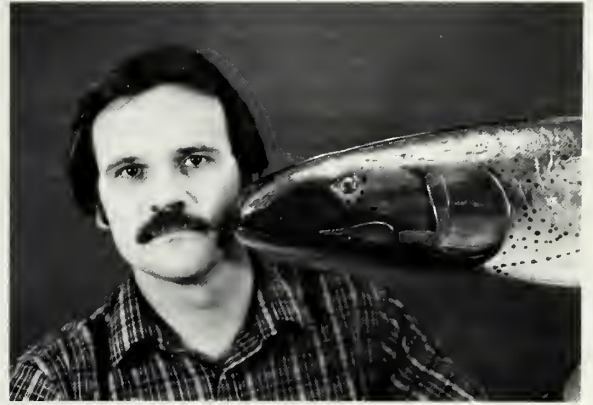
1978: *Selections '78*, national juried craftsman show, California Polytechnic Institute, San Luis Obispo, California

1976: *Ten State Bicentennial Juried Exhibition*, Great Falls, Montana

1973: *Northwest Craftsman Juried Exhibition*, Henry Gallery, University of Washington, Seattle, Washington

Awards Include

First Prize, sculpture, Montana State Fair Juried Show, Great Falls, Montana, 1981; First Prize, sculpture, *Art in the Park*, Great Falls, Montana, 1981; *Selections '78*, national juried craftsman show, California Polytechnic Institute, San Luis Obispo, California, 1978



artist with *Sunbathing Rainbow Trout*
ceramic sculpture

Artists participating in a long-term residency, not represented by a biography:

Nancy Corda
Rich Griendling

Artists participating in a short-term or guest residency, not represented by a biography:

Lela Autio	New Star
Robert Bargan	Poul Nielsen
Ann Barnaby	Oluf Nielson
Carole Bloom	Sara Noel
Darrell Brave	Sam Karen Norgard
John Brice	Dennis O'Leary
Mark Cannon	Jay Pomeroy
Maggie Carlson	Jim Poor
Chanson Ching	Kim Reineking
Julie Codell	Ken Reiser
Steve Degenhart	Sandy Rollefson
Delphi Quartet	Dan Rubey
Paul DeMerritt	Michael Sarich
Mary Ann Donovan	Joseph Schlessner
Wendy Porter Doss	Franz Seibert
Allen Dunayer	Pat Siler
Patricia Edwards	Robert Sill
Cary Esser	Judy Smith
Frank Ferguson	John Staub
Peter Fletcher	John Stern
Rebecca Freeman-Forhan	George Stevenson
Jillian Friedrick	John Stocking
William Gilbert	Dorothy Stockton
Gary Gim	Robert Surwell
Pat Glenn	Denys Taipale
James Gottuso	Jude Tallichet
Doug Grimm	John Vichorek
Penny Oliver Hall	Dennis Voss
Larry Hanson	Jeff Walker
Robert Head	John Ward
Greg Jahn	Hugh Warford
Ricki Johnson	Christopher Warner
Larry Karasek	Kurt Weiser
Robert Katz	Teina Williams
Guy Klaas	Janet Wiltmire
Peter Koeing	Pat Zentz
Naomi Lazard	
Don Lee	
Liz Lewis	
Dean Lichtmann	
Ken Little	
Wayne Lundberg	
Marilyn Mason	
Bonnie Meltzer	
Sheila Miles	
Jerry Montieth	
Art Morrison	
Stephen Morse	
Ron Nagle	

